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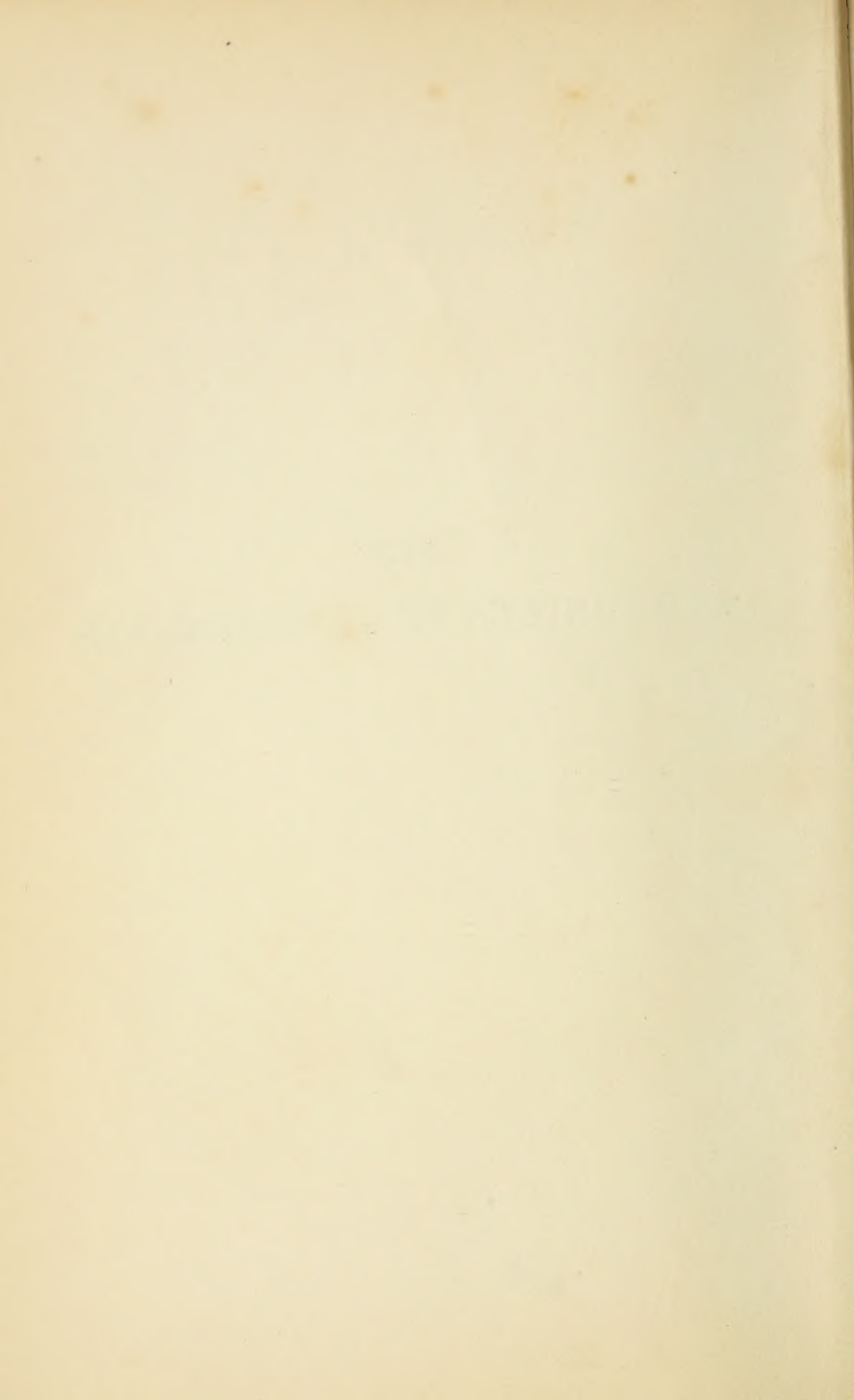
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**THE**  
**ACHARNIANS OF ARISTOPHANES**



# THE ACHARNIANS OF ARISTOPHANES

WITH INTRODUCTION, CRITICAL NOTES  
AND COMMENTARY

BY

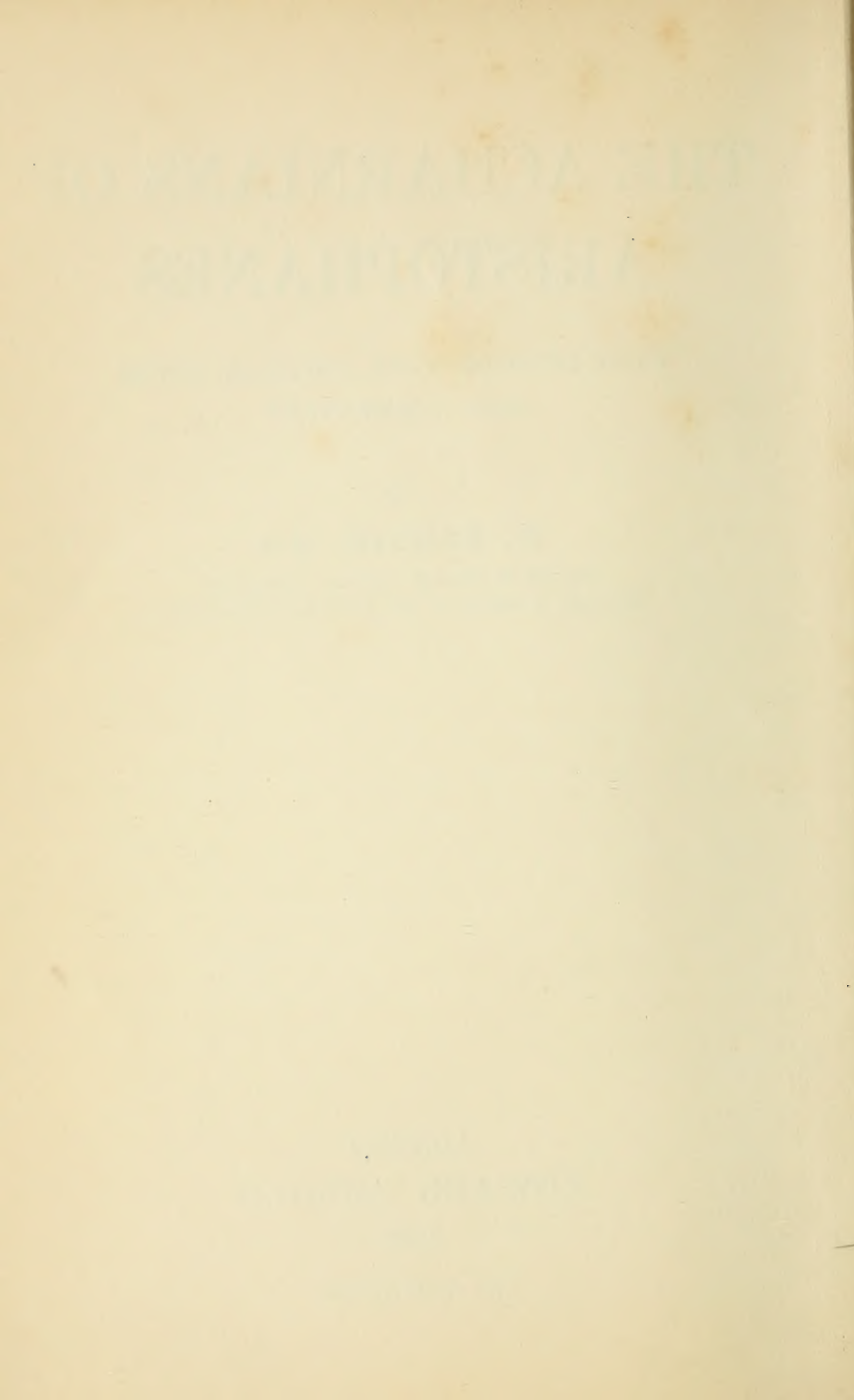
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## PREFACE

IN preparing this Commentary on the Acharnians I have necessarily made use of most of the previous editions of this and other plays of Aristophanes, and of the occasional contributions in recent periodicals and special works. I have endeavoured to cite the particular source of anything I have borrowed from others. For the general conception of the play as it was staged, Mazon's *Composition des Comédies d'Aristophane*, in spite of its many incursions into the unknown and unknowable, is more helpful than any other book. Of the treatises on Aristophanic Parody the name is legion: Bakhuyzen's *De Parodia*, and A. T. Murray's *Parody and Paratragedia in Aristophanes* are perhaps the most useful. After considerable hesitation I have decided to retain the traditional XO. in my text with the traditional departure at 557, not that I do not accept the normal division into ἡμιχόρια (see 557 n.), and the assignment of certain lines to their respective leaders, but because in some scenes that assign-

ment must be purely arbitrary. Indications of the more probable division will be found in the notes.

I have to acknowledge my indebtedness to Professor G. A. Davies of the University of Glasgow, and Mr. S. G. Campbell, Fellow of Christ's College, Cambridge, for their kind assistance in the revision of the proofs.

W. R.

*January, 1909.*

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# THE ACHARNIANS

## INTRODUCTION

### I. THE PLAY

THE Acharnians falls within the Sturm und Drang of the poet's life. Aristophanes had made his début on the Comic stage with the Banqueters (Δαιταλῆς) represented under the name of Callistratus at the Lenaea of 427. He was then a mere stripling (σχεδὸν μειρακίσκος ὢν Schol. Ran. 502), probably between the years of eighteen and twenty-one. The groundwork of the play is largely composed of school reminiscences. The plot must have borne some resemblance to that of the second half of the Clouds—a father with two sons, one walking in the good old ways, the other imbued with the new learning and the luxurious habits of the *jeunesse dorée*. The virtuous son does not seem to have taken a prominent part; presumably the character, however commendable in real life, would have been a little fatiguing in Comedy. But the old-fashioned father and the degenerate son take up the foils. The father confounds the son with questions on the meaning of Homeric words like κόρυμβα and ἀμειννὰ κάρηνα: the son retaliates with the vocabulary of Solon's Laws, τί καλοῦσιν ἰδυίους; τί καλοῦσιν ἀποινᾶν; (fr. 222). Other fragments give us some hits at the modish style of the rhetors and their effeminate ways of life (fr. 198, 218, 221); the son expresses indignant surprise that he should be asked to take to farming work when he has used up all his energy in playing the lyre! The play obtained the second prize. In the

following year Aristophanes took a bolder flight. Fired with the desire of emulating Cratinus, who had made Comedy a formidable organ of political criticism, he took the leaders of public opinion and their government of the allied states for his theme. In particular he accused Cleon and Pisander of promoting the war for their own ends. The play was composed during the ferment of public feeling in regard to the reduction and punishment of Mitylene; it was exhibited at the Great Dionysia before the delegates of the Athenian allies. It was not without reason that Cleon signalized the production of the Babylonians by bringing a charge of treason (*κακηγορίας εἰς τὸν δῆμον*) against Callistratus, its official sponsor. The prosecution seems to have fallen through; but it determined the theme and the prevailing tone of the Acharnians.

The Acharnians was represented in the name of Callistratus at the Lenaea of 425. At that date all Athenian parties had been fused into one by a common resentment. At the preceding elections the peace-party had suffered an absolute *débâcle*. The annual invasions of Attica, the massacres at Plataea, at Mitylene, and at Corcyra, the success of Athenian arms at Argos Amphilochicum had fanned the war spirit to a flame. Aristophanes had perforce to develop the ideas thrown out in the Babylonians, to defend his former line of action, and at least in form to commend the policy of peace.

The hero of the play belongs to the country farmer<sup>1</sup> class who had lost much and had little to gain by the

<sup>1</sup> Naturally enough the farmer class were, *as a rule*, anxious for peace. Xen. Rep. Athen. ii. 14 *νῦν δὲ οἱ γεωργοῦντες καὶ οἱ πλούσιοι Ἀθηναίων ὑπέρχονται τοὺς πολεμίους μάλλον, ὁ δὲ δῆμος ἅτε εὖ εἰδὼς ὅτι οὐδὲν τῶν σφῶν ἐμπρήσουσιν οὐδὲ τεμοῦσιν ἀδεῶς ζῆν καὶ οὐχ ὑπερχόμενος αὐτοὺς.*

Eccles. 197-8 *ναὺς δεῖ καθέλκειν τῷ πένητι μὲν δοκεῖ, τοῖς πλουσίοις δὲ καὶ γεωργοῖς οὐ δοκεῖ.*

war. Dicaeopolis (the 'good citizen') is first in the Pnyx. He is sick of the war and of living in the town, with its street-cries and its famine prices. He is resolved to interrupt and to hiss till the Prytaness put the question of peace to the vote. The assembly is constituted. Amphitheus, the professional peace-maker, offers his services if the State will grant him a travelling allowance. He is ejected without more ado. Then enter the ambassadors just returned from the King's court, very much fatigued with carousals and travelling in palanquins, and bringing with them a Persian emissary whose language leaves them free to put any construction upon it that they please. Dicaeopolis is infuriated with the credulity of his countrymen, and commissions Amphitheus to make peace for himself and household. The presentation of the ambassador from Thrace, the entry of the Odomanti, who are an earnest of the troops promised by Sitalces and commence operations by making a raid on Dicaeopolis's lunch, is hardly over when Amphitheus returns from Sparta bearing treaty samples—in bottles. Dicaeopolis chooses his peace from the Thirty Years' brand, and retires to celebrate the Rural Dionysia: Amphitheus rushes off the stage and out of the play.

The Acharnian burghers have got wind of this outrageous proceeding, and arrive in hot haste, their mantles filled with stones. They lament their vanished youth—there was a time when the traitor would not have slipped them so easily; even now they are hot on his trail. Dicaeopolis is rudely interrupted in his phallic song. He has to resort to the methods of high tragedy before he can get a hearing at all, and even so he must speak with his head on the block. He makes some observations on the unreasonableness of angry men, and then, as there is so much at stake, journeys to the house

of Euripides, where all the paraphernalia of pathos are kept in stock. He gets a goodly assortment by dint of much importuning, and then proceeds to make his defence in an elaborate burlesque of the speech of the Euripidean Telephus. The causes of the war are trivial after all, but the provocation is not all on one side. Athens is no mere injured innocent. Let them put themselves in Sparta's place. Could Sparta have done other than she did? One half-chorus begins to make an onset on Dicaeopolis; the other takes his part. The war-party summon Lamachus to the rescue—not the Lamachus of the historian, the hard-working, honest, and competent officer, but the living embodiment of his name, the Braggart Soldier who finds his account in war. Lamachus is overborne by a torrent of buffoonery and invective. The chorus unites in the parabasis. The anapaests give us a *résumé* of the Babylonians and a sounding eulogy of the patriotism and the discernment of the poet.

The remainder of the play is a series of detached scenes. One character after another passes over the stage; they have as little connexion with each other as those who pass before the clown in the modern harlequinade. But they all subserve the end of the play, a cogent sensuous presentation of the blessings of peace. Dicaeopolis holds in Athens open mart to all but Athenians. The starving Megarian sells him his daughters. He trounces one informer, and exchanges another for the game of Boeotia, a region where informers are unknown. He will not give 'a drop of peace' to the groomsman, to Dercetes, or to Lamachus; he is more lenient to the bridesmaid. Then follows an effective duet before the houses of Lamachus and Dicaeopolis. Each is preparing for a foray, Lamachus to the snowy frontier, Dicaeopolis to the Feast of Pitchers. After a lapse of time taken up with a choral



attack on Antimachus and Cratinus the contrast is renewed. Lamachus is borne in like another Hippolytus, but wounded in the foot! Dicaeopolis reels on the arms of two dancing girls. Few scenes could have been more piquant on the stage. Finally Lamachus is borne off to the surgery; Dicaeopolis goes to receive his prize, and the play ends with the joyous κῶμος—‘Hurrah, the conquering hero comes.’

The play is a tissue of impossibilities. The changes of scene are perplexing enough, but the muse of Aristophanes is no melolonth tethered by the foot. The plot, such as it is, an Athenian citizen making a truce with Sparta on his own behalf, is as purely fantastic as the flight of Trygaeus to the heavens in quest of peace. Aristophanes does not even trouble himself to give the Megarian and the Boeotian a safe conduct over Attic territory. But if the Acharnians is a farce, it is a screaming farce. It is essentially dramatic. It abounds in telling situations. It has a never-failing verve and ‘go’ that carried off the first prize at the Lenaea of 425, and have secured it as appreciative a hearing from the wider audience of posterity. Two points are worthy of passing notice: (1) the preponderance of parody and burlesque; the arms of Euripides are turned against Lamachus. It would seem that the poet is making use of the expedient which he moots in Ran. 1438-9:

εἴ τις πτερώσας Κλεόκριτον Κινησία  
αἶρουεν αὐρὰι πέλαγιάν ὑπὲρ πλάκα,

and sighs for in the final Ode of the Acharnians, the diversion of one enemy to discomfit or get rid of another. (2) The comparative insignificance of the choral lyric. We have one or two specimens of the light mocking song of which Aristophanes was the master. We have nothing of the woodland strain of the Birds (228 ff.) or

the fresh lively little chant of the Frogs (240 ff.), not to speak of the aerial flights of the Clouds (275 ff.) The burly Acharnians driving their asses laden with charcoal must have been a common sight in the streets of Athens. Such homely beings were hardly fit media for the fantastic song.

#### THE POLITICS OF ARISTOPHANES

It is curious to observe that until the latter half of the nineteenth century the most extraordinary misconception appears to have prevailed in regard to the motives and the personality of the poets of the Old Comedy. Casaubon actually inferred from one passage in our play that the Athenians prohibited the importation of wicks from Boeotia in order to safeguard their arsenals. O. Müller lent his support to the view that the authority of Aristophanes was on all fours with that of Thucydides. Scholars like Bergk<sup>1</sup> extended their reverence from the Greek to the matter and the writer of the Greek—‘nam Cratinus cum esset magno ingenio et eximia morum gravitate, aegerrime tulit rempublicam praeceps in perniciem ruere . . . iam vero Cratinum in fabulis componendis id unice spectavisse quod esset verum, ne veteres quidem latuit . . . Aristophanes autem idem et secutus semper est et saepe professus.’ In the words of Grote<sup>2</sup>, the Comic poets were regarded ‘as men of exalted morality, stern patriotism, and genuine discernment of the true interests of their country—as animated by large and steady views of improving their fellow citizens, but compelled in consequence of prejudice or opposition to disguise a far-sighted philosophy under the veil of satire—as good judges of the most debateable questions such as the

<sup>1</sup> De Reliq. Com. Antiq., pp. 1, 10, 20, 233, &c.

<sup>2</sup> Grote, Hist. of Greece, vi. 37.

prudence of making war or peace—as excellent authority to guide us in appreciating the merits or demerits of their contemporaries, insomuch that the victims of their lampoons are habitually set down as worthless men.’ Grote himself, not to speak of Müller-Strübing, was successful in exploding this extraordinary conception of Comedy, and of the Old Comedy at Athens in particular. Denis<sup>1</sup> runs into the opposite extreme—‘De tous les écrivains attiques il est avec Platon le plus antiathénien par le cœur.’ It is true that Aristophanes makes the most unsparing attack on the prominent movements of the day. He satirizes philosophers and poets. He seems to hate intellectual curiosity as such: he sighs for the good old times when the Athenian youth οὐκ ἠπίσταντ’ ἀλλ’ ἡ μάζαν καλέσαι καὶ ῥυππαπαὶ εἰπεῖν (Ran. 1073). At the Dionysiac Festival he pillories Dionysus as a greedy poltroon. He attacks ambassadors, officers, and jurymen. He attacks the leaders of the democracy—if Pericles is let off lightly it is no doubt that he may serve as a foil for Cleon—and in the Equites he presents a most unflattering picture of the Sovereign Demos itself. How far were these attacks prompted by a political creed? If they were so prompted, how are we to explain the hardihood of the poet and the complaisance of the Athenian Democracy?

Couat<sup>2</sup> propounded an ingenious hypothesis in the solution of these problems. Most of the Comic poets at Athens were poor men, and wrote Comedy for a profit. To obtain a Chorus they had to apply to the Archon. To have that Chorus properly equipped they had to humour the Choregus. And as Archon and Choregus belonged in general to the party of the rich and the aristocratic, the Comic poet had to cut his politics

<sup>1</sup> Denis, *La Comédie grecque*, i. 247.

<sup>2</sup> Couat, *Aristophane et la Comédie attique*.

according to his interests. It was the rich who had literary taste and appreciation, and the mass of the people were content to follow the lead of the connoisseurs. But Couat forgets that many of the leaders of the democracy had no lack of wealth. Pericles certainly acted as Choregus; and by this date the constitution of the archonship was itself on the most democratic basis.

M. Croiset<sup>1</sup> offers a most attractive suggestion in his charming brochure published in 1906. Following the lines laid down by Beloch (*Die attische Politik*), he contends that there were three parties at Athens: (1) the aristocrats proper, (2) the extreme democracy composed of the traders and artisans of the Peiraeus and the proletariat of the town, (3) the Attic farming class. Aristophanes was by birth and by predilection a member of the Third Party. The farmers were in favour of peace, but they grudged the time and the trouble to come to the Ecclesia. They did, however, come in great numbers to the Dionysiac Festival, and thus Aristophanes is enabled to present their views with safety and success.

One can hardly help feeling that Croiset has overstated his case. The Aristophanes of Plato's *Symposium* is something of a *bon vivant*. Even the jaded city dweller may appreciate the beauties of the country for a season. Socrates and Phaedrus walk out to the Ilissus. The reluctance of Socrates to extend his walks beyond the bounds of Athens is mentioned in the *Crito* as somewhat paradoxical. If Dicaeopolis is a countryman, so are the Chauvinists of Acharnae. And one can hardly credit that the farmers of Attica were at one and the same time in favour of peace and possessed of a preponderance in voting power, that they saw the war policy adopted and maintained through sheer reluctance to take a longer walk than usual. The picture of the

<sup>1</sup> Croiset, *Aristophane et les partis à Athènes*.



peasant in Eur. Orestes 919 ὀλιγάκις ἄστν καγορᾶς χραίνων κύκλον is quite irrelevant. The reference there is not to voting in the Ecclesia, but to loitering in the Agora.

From the time of Cratinus attacks on the leaders of the democracy are the stock material of *all* the Comic poets. It is unsatisfactory to seek for a special explanation in a particular case. The old κῶμοι had been full of raillery and invective; the Dorian farce was a caricature of certain grotesque types. Aristophanic Comedy is still close to the soil from which it has sprung. The position of Athenian women precluded the possibility of Comedy in the highest sense. The refined wit can seize upon the salient incongruities of the commonplace: the Old Comedy was gross; its laughter is not the quiet laughter of reflection. The burden of the play must be that of attack; and where something had to be attacked, the obvious enemy was that which was powerful or that which was new. Aristophanes is a conservative, not by political conviction, but by his *métier*. The toleration usually shown to the Comic stage was probably due to the same feeling that fostered the use of ostracism, the feeling that animated the person who was tired of hearing Aristides called 'the Just'. The Athenian Democracy was above all things jealous of its sovereign power. Even in the delegation of executive functions it was extremely sensitive, and the conduct of its officials was periodically brought under review. Cleon held no definite office. It is not unlikely that while availing themselves of his advice, the democracy were glad to have the constant reminder that his position as adviser was held on sufferance. Aristophanes is conducting no propaganda, though it is possible that the personal feud may have lent something to the virulence of his attacks on Cleon. Off the Comic stage Dicaeopolis would have been an ἀσπιδάποβλής. The jubilation of the closing

scenes of the Acharnians is pleasing in Weissnichtwo: in real life it would have been as abject as the misadventures of Lamachus are burlesque. The second part of the *Vespae* is hardly a pointed instrument of attack. The Athenians crowned the Equites, but they entrusted Cleon with plenary powers to deal with the situation in Thrace.

## II. THE SCENERY OF THE ACHARNIANS

The three doors in the back-scene represent three houses, the central door the house of Euripides, the one on the (spectators') right the house of Lamachus, the one on the left the house of Dicaeopolis. The flanking position of the two latter is fixed by the symmetry demanded in the parallel scene 1078 ff. The location to right and left respectively is determined by 1143-9. When Lamachus marches off by the left to fight the Boeotians, Dicaeopolis by the right to join in festivity, it is desirable that each should have to march as far as possible while the Coryphaeus sings his anapaestic accompaniment.

The opening scene is laid on the Pnyx. A bench or two for the Prytanes would suffice to indicate this. Thereafter the scene is laid before the house of Dicaeopolis, which is for some time supposed to be in the country (203 n., 266 *ἐκτῷ σ' ἔτει προσεῖπον εἰς τὸν δῆμον ἑλλῶν ἄσμενος*); later on it is supposed to be in the town. There is no need to postulate a change of scenery, and we have no evidence that the *periaktoi* were in use in the fifth century. Aristophanes relies on the nimble wits and the complaisance of his audience. We have indications of a change of scene at 203 and 204-5—the Acharnians track Dicaeopolis from the Pnyx—and (possibly) an indication of the reverse change at 394 *καὶ μοι βαδιστέ*

ἐστὶν ὡς Εὐριπίδην. Van Leeuwen prefers to believe that Dicaeopolis celebrates his Rural Dionysia in the town 'fingentem se rure versari'. This seems to me over-subtle, and really more difficult than a frank acceptance of the incoherence of the Old Comedy and its independence of time and space, an independence that is sufficiently proved by the fact that Aristophanes does not hesitate to make Dicaeopolis, Euripides, and Lamachus next-door neighbours.

### III. ARISTOPHANES AND CALLISTRATUS

The part played by Callistratus and Philonides in the production of the plays of Aristophanes is one of the darkest corners in the history of Comedy. These men were not actors: the statement to that effect in the *Vita* and in the *Scholion* on *Nub.* 531 is based on a misunderstanding of διὰ Καλλιστράτου. They were themselves poets (*Suidas* s.v. Φιλωνίδης), and possibly poets of no mean order, for the evidence at our disposal is extremely exiguous. Why did Aristophanes seek their aid? Who was officially responsible for the play in such a case? Who obtained the credit of its success? Briel<sup>1</sup> expresses a prevalent view when he maintains that in regard to all the plays of which we are informed διὰ Καλλιστράτου ἐδίδαξε, it was Callistratus who applied for the Chorus in his own name, Callistratus who was officially recognized as the poet, Callistratus whose name was entered on the Victors' List: the authorship of Aristophanes would not

<sup>1</sup> Briel, *De Callistrato et Philonide*, 1887, reviewed by Hiller in *Philologischer Anzeiger*, xvii. 6. For other discussions of this subject cf. *Leo*, *Rhein. Mus.* xxxiii. 400 ff.; *Petersen*, *Jahrb. f. Phil. und Paed.* lxxxv. 649-73; *Kaibel's* article on Aristophanes in *Pauly-Wissowa*; *Zacher*, *Philologus*, 1890, pp. 313-37; *Römer*, *Studien zu Aristoph.* und den alten Erklärern desselben, pp. 113-39; *Van Leeuwen*, *Mnemosyne*, xvi. 251 ff.; *Prolegomena* (1908), pp. 39-46.

be generally known until the play was issued to the reading public. He is only pressing this view to its logical conclusion when he asserts that in a play brought out διὰ Καλλιστράτου or διὰ Φιλωνίδου all personal references to the poet must be taken as referring to the official διδάσκαλος and not to Aristophanes.

Hiller, on the other hand, argues that from the Daitaleis onward it was Aristophanes himself who asked for the Chorus. Aristophanes was officially as well as in fact the author of the play, though the name of the trainer may have been coupled with his. Both names were entered on the Victors' List. Aristophanes was himself the winner of the prize; the State μισθός he might surrender to Callistratus.

But (1) the latter view is not supported by documentary evidence for the fifth century. See the restoration of the Victors' Lists in Wilhelm's Urkunden dramatischer Aufführungen in Athen, 1906, pp. 110 ff.; E. Capps takes the opposite view (A. J. P. xxviii. pp. 186-99), but his data are too unstable to warrant his conclusions.

(2) It is quite inconsistent with the language used by Aristophanes himself of his relations with Callistratus. In Equites 512 f.—

ἀ δὲ θαυμάζειν ὑμῶν φησιν πολλοὺς αὐτῷ προσιόντας  
καὶ βασανίζειν ὥς οὐχὶ πάλαι χορὸν αἰτοίῃ καθ' ἑαυτόν,

he says that his friends had pressed him to enter the contest *in his own name* and thus secure for himself the sudden éclat of victory. Hiller indeed maintains that καθ' ἑαυτόν in this passage does not mean 'suo nomine', but merely 'alone', 'without entering into partnership with others', and that it might very well stand if Aristophanes had previously been in the habit of applying for the chorus himself, but with the explanation



that the trouble of training and the pecuniary reward were to go to Callistratus. But if Aristophanes had previously been officially recognized as the victor, one does not see why his friends should be so insistent that he should undertake the trouble of training. Or does Hiller suppose that they were concerned about the pecuniary reward? The phrase καθ' ἑαυτὸν must be taken along with the other passages in which Aristophanes speaks of this matter.

Eq. 541 ff.

ταῦτ' ὀρρωδῶν διέτριβεν αἰεὶ καὶ πρὸς τούτοισιν ἔφασκεν  
ἐρέτην χρῆναι πρῶτα γενέσθαι πρὶν πηδαλίοις ἐπιχειρεῖν,  
κατ' ἐντεῦθεν πρῶρατεῦσαι καὶ τοὺς ἀνέμους διαθρῆσαι,  
κατὰ κυβερνᾶν αὐτὸν ἑαυτῷ,

where αὐτὸν ἑαυτῷ can only mean 'himself'.

Vesp. 1017 ff.

μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητὴς νῦν ἐπιθυμῇ.  
ἀδικεῖσθαι γάρ φησιν πρότερος πόλλ' αὐτοὺς εὖ πεποιηκώς,  
τὰ μὲν οὐ φανερώς ἀλλ' ἐπικουρῶν κρύβδην ἐτέροισι ποιηταῖς,  
μιμησάμενος τὴν Εὐρυκλέους μαντείαν καὶ διάνοιαν,  
εἰς ἀλλοτρίας γαστέρας ἐνδὺς κωμωδικὰ πολλὰ χέασθαι·  
μετὰ τοῦτο δὲ καὶ φανερώς ἤδη κινδυνεύων καθ' ἑαυτὸν  
οὐκ ἀλλοτρίων ἀλλ' οἰκείων Μουσῶν στόμαθ' ἡμιοχήσας.

Hiller tries to get rid of the οὐ φανερώς and the κρύβδην by referring them to collaboration of Aristophanes with other poets. The earliest recorded instance of this kind is his co-operation with Eupolis in the composition of the Equites (see Kirchhoff, *Hermes* xiii. p. 287, and *Nub.* 553 ff.), and the adoption of Hiller's hypothesis renders the two following images unintelligible. When Aristophanes imitates the ventriloquist's art, he speaks with the lips of Callistratus. When he enters the contest in his own name, he sends in the product of his Muse as his own, not as the work of another (ἀλλοτρίων when contrasted with οἰκείων could not mean 'partly his own'). It is plainly implied that until the Equites the name of

Aristophanes had not come before the public on the day of performance.

Nubes 530 f.

κάγώ, παρθένος γὰρ ἔτ' ἦν, κοῦκ ἐξῆν πώ μοι τεκεῖν,  
ἐξέθηκα, παῖς δ' ἑτέρα τις λαβοῦσ' ἀνείλετο.

λαβεῖν and ἀνελέσθαι are used in an almost technical way of acknowledging the parentage of a child. The metaphor would not apply unless Callistratus had been officially recognized as the author of the *Daitaleis*, the play in point.

There is no reason to suppose that the secret of authorship was religiously kept. The plays of Aristophanes may have been canvassed for long in the youthful coterie which he adorned. He himself may have been present at rehearsals. The proceedings that followed the production of the *Babylonians* can hardly have failed to throw some light on his relations with Callistratus. But the foregoing passages are sufficient to indicate that in the eyes of the state the *διδάσκαλος* was the *ποιητής*. The same must have held true of the great mass of the theatre public, at least until the explicit announcement in the *Equites*.

#### THE STATUS OF ARISTOPHANES

What was the motive of this strange relationship? In the *Equites* Aristophanes yielded to the remonstrances of his friends, and braved the contest in his own name. Yet in later life he reverted to his original practice. To quote only certain instances, the *Aves* and the *Lysistrata* were brought out by Callistratus, the *Amphiarus* and the *Ranae* by Philonides. Van Leeuwen suggests that the *αἰδώς* and the *εὐλάβεια* of *Equites* 512-46 are idle protestations. Aristophanes was really of Aeginetan extraction, his father having taken part in the migration



to Athens a generation before the outbreak of the Peloponnesian War (Hdt. vi. 90), and was therefore disqualified from applying for a chorus. The first three plays, the *Daitaleis*, the *Babylonians*, and the *Acharnians*, were brought out through Callistratus. Elated by their success, the youthful poet had the temerity to usurp the rights of a true-born Athenian, and bring out the *Equites* in his own name. Cleon was quick to see his advantage, and brought a *γραφὴ ξενίας* against him. Whatever the result—we are told that Aristophanes laughed the charge out of court

μήτηρ μέν τέ μέ φησι τοῦ ἔμμεναι, αὐτὰρ ἔγωγε  
οὐκ οἶδ'· οὐ γάρ πώ τις ἐόν γόνον αὐτὸς ἀνέγνω

(a retort that was, to say the least, not happy : it would have been more pointed in a *γραφὴ ὑποβολῆς*)—Aristophanes took a lower tone thereafter. The evidence for this suggestion rests upon (1) the statement in the *Vita* xxvii<sup>b</sup> 26 Dübner—διήχθρευσε δὲ αὐτῷ <sc. τῷ Κλέωνι> ὁ Ἄ. ἐπειδὴ ξενίας κατ' αὐτοῦ γραφὴν ἔθετο ὅτι ἐν δράματι αὐτοῦ Βαβυλωνίοις διέβαλε τῶν Ἀθηναίων τὰς κληρωτὰς ἀρχὰς παρόντων ξένων. ὥς ξένον δὲ αὐτὸν ἔλεγε παρόσον οἱ μὲν αὐτόν φασιν εἶναι Ῥόδιον ἀπὸ Λίνδου, οἱ δὲ Αἰγινήτην . . . δεύτερον δὲ καὶ τρίτον συκοφαντηθεὶς ἀπέφυγε, καὶ οὕτω φανερὸς κατασταθεὶς πολίτης κατεκράτησε τοῦ Κλέωνος, ὅθεν φησὶν

αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἄπαθον  
ἐπίσταμαι . . .

It will be seen that Van Leeuwen accepts only so much of this testimony as suits himself. His own account makes a capital story, but it is not the story of the *Vita*. If we are to accept the *γραφὴ ξενίας* on this evidence, we must also accept the statement that Cleon instituted his suit after the production of the *Babylonians*, presumably because he could reach the author of the play in no other fashion, Callistratus being

officially responsible for its production. And the last sentence rouses the gravest suspicions. Aristophanes could not be twice and thrice prosecuted on a charge of *ξενία*. The suit once lost or gained could not be furbished up again. There was no appeal in Attic law.

(2) Certain suggestions in the Comic Fragments, none of which are even plausibly allusions to Aristophanes with the exception of Eupolis fr. 357.

ὅτι παθόντες τοὺς ξένους μὲν λέγετε ποιητὰς σοφοὺς,  
ἦν δέ τις τῶν ἐνθάδ' αὐτοῦ μηδὲ ἐν χεῖρον φρονῶν  
ἐπιτιθῆται τῇ ποιήσει, πάνυ δοκεῖ κακῶς φρονεῖν.

There Kaibel (op. cit. p. 972) favours the view that Pindar and Simonides are meant. Cf. Ach. 637 n. Even if we grant a hit at Aristophanes it proves very little. Charges of *ξενία* were rife at Athens, and were frequently based on nothing more than some obscurity in the antecedents of the person concerned. The poet Phrynichus is termed *ξένος* in Schol. Ran. 13. Hyperbolus is a Lydian in Plato fr. 166, 167, 170, a Phrygian in Polyzelus fr. 5.

Against Van Leeuwen's theory we have (1) the important fact that there is not the slightest vestige of evidence that only true-born Athenians were permitted to compete at the Attic Festivals. Van Leeuwen's language is rather naïve: 'non tamen satis commode sic' (i.e. on any other assumption) explicantur quae de Aristophane habemus comperta, itaque satius videtur sumere peregrinis non sic temere perinde atque civibus licuisse fabulas suas offerre magistratui in scenam admittendas, magistratum autem qui Equites Aristophanis fabulam recepit a cive scriptam putasse' (Proleg. p. 43).

(2) The definite statement in the Vita—'Αριστοφάνης ὁ κωμωδοποιὸς πατρὸς μὲν ἦν Φιλίππου, τὸ δὲ γένος Ἀθηναῖος, τῶν δῆμων Κυδαθηναίεύς, Πανδιονίδος φυλῆς. Here we are dealing with facts of an elementary kind, and not such

as lend themselves to fabrication. Van Leeuwen indeed suggests that the γένος and the φυλή are mere inferences from the deme, and that τῶν δῆμων Κυδαθηναίους is based on a misunderstanding of Vesp. 895 κύων Κυδαθηναίους. The reference there is to Cleon, but the writer of the Vita may have taken it to refer to Aristophanes (Mnemosyne xvi. 271). This is a desperate shift: the Schol. ad loc. interprets the allusion without difficulty.

(3) The tradition that Aristophanes brought out the Pax, and the fact that he intended to bring out the Nubes, in his own name. Cf. Nub. 523 ff. The second edition of the latter play was never actually put upon the boards, but that is immaterial.

(4) The whole tenor of Aristophanic Comedy. Its unsparing criticism of politicians and public life, of officials and office, of the Sovereign Demos itself, would never have been tolerated from an alien. Had Aristophanes been convicted on a charge of ξενία, we may be sure that his rivals would have proclaimed it aloud from the housetops. If the charge was ever brought it was certainly unsuccessful, and the probabilities are that the statement in the Vita, in Schol. Ach. 378, and the Schol. on Plato, Apol. 19 c. are all based on the parabasis of the Acharnians—652 ff. The conjectures in Suidas and in the Vita regarding his origin might easily arise, once doubt had been cast on his Athenian birth. It is hard to believe that Ach. 652 ff. refer to Aristophanes at all. It is impossible to believe that they refer to Aristophanes and at the same time to believe, with Van Leeuwen, that Aristophanes was exposed to a charge of ξενία in virtue of his connexion with Aegina. The poet was young, but not so young as to play with fire.

Aristophanes was not alone in utilizing the services of διδάσκαλοι. In 420 B. C. Eupolis brought out his Autolycus

διὰ Δημοστράτου (Athen. v. 216 D) : the plays of Eubulus were exhibited in the name of Philip, son of Aristophanes (Schol. Plato, Apol. 19 B). It is unnecessary to ask for a special explanation in this particular case. An ancient comedy depended largely on the pointed rendering of single scenes. Its success hinged on the stage management as well as on the libretto. The proper setting of the play required a long theatrical experience—the *mise en scène*, the regulation of exits and entries, of comic by-play, of choral dancing and song. In the early part of his career Aristophanes had not yet served his apprenticeship to the art ; in his later years he may well have been glad to be relieved of the trouble and inconvenience of such details.

#### THE PERSONAL ALLUSIONS IN THE ACHARNIANS

We have seen that the language used by Aristophanes in the Equites, the Nubes, and the Vespae regarding his own previous anonymity forces us to the belief that that anonymity was at least officially inviolate. It is natural to infer that in the three earlier plays all references to the poet must refer to Callistratus and not to Aristophanes. This is obviously true of 377 ff.

αὐτός τ' ἑμαυτὸν ὑπὸ Κλέωνος ἄπαθον  
ἐπίσταμαι διὰ τὴν πέρυσιν κωμωδίαν.  
εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον  
διέβαλλε καὶ ψευδῇ κατεγλώττιζέ μου  
κάκυκλοβόρει κᾶπλυνεν, ὥστ' ὀλίγον πάννυ  
ἀπωλόμην μολυνοπραγμονούμενος.

The offence was not the writing of the play, but its production at the City Dionysia before the subject-allies, and for this Callistratus was uniquely responsible. Even had Callistratus divulged his relations with Aristophanes, this would not have diverted the course of the prosecution. Schol. Vesp. 1284 ἄδηλον πότερον τῆς Καλλιστράτου



εἰσαγωγῆς καὶ νῦν μιμνήσκειται, ὅτι αὐτὸν Κλέων εἰσήγαγεν, ἢ ἑτέρας κατ' αὐτοῦ γενομένης Ἀριστοφάνους καὶ μὴ εἰσαγωγῆς ἀλλ' ἀπειλῆς τινος ὅπερ καὶ μᾶλλον ἐμφαίνεται. ἐκεῖνά τε γὰρ ἀναπολεῖν ἀρχαιότερα ἔσται νῦν τε ὡς περὶ αὐτοῦ λέγει. So also 502-3 :

οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι  
ξένων παρόντων τὴν πόλιν κακῶς λέγω.

And again 515 f.

ἡμῶν γὰρ ἄνδρες, κοῦχί τὴν πόλιν λέγω,  
μέμνησθε τοῦθ' ὅτι οὐχί τὴν πόλιν λέγω.

The emphatic repetition is a concession to the timidity of Callistratus, who would naturally be chary of further essays in political criticism. These three allusions being demonstrably inapplicable to any other than Callistratus, it follows that the others must have the same reference.

628 ff.

ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος ἡμῶν,  
οὕτω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός ἐστιν  
διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις ταχυβούλοις,  
ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθυβρίζει,  
ἀποκρίνασθαι δεῖται νυνὶ πρὸς Ἀθηναίους ταχυβούλους.

can only refer to Callistratus. It would be an abuse of language to interpret ὁ διδάσκαλος ἡμῶν of the poet other than the official διδάσκαλος. See Comm. ad loc. And Schröder's<sup>1</sup> idea, that while these lines refer to Callistratus the rest of the parabasis refers to Aristophanes himself, is not likely to commend itself. Line 629 and the connexion between 632 and 633 clearly indicate that ὁ ποιητής of 633 is the same person as ὁ διδάσκαλος of 628.

Lines 646-54 have given rise to most difficulty. On the one hand we have such statements as that in Schol. Plato, Apol. 19 c that Aristophanes was a cleruch in

<sup>1</sup> Philologus xxxv i. p. 400.

Aegina; on the other, the extreme difficulty in the shift of the reference, and the flat improbability that the major part of his audience would understand it. If we pay any attention to the nature of evidence, we must follow the Schol. on Ach. 654 οὐδεὶς ἰστορήκεν ὥς ἐν Αἰγίνῃ κέκτηται τι Ἀριστοφάνης ἀλλ' ἔοικε ταῦτα περὶ Καλλιστράτου λέγεσθαι, ὃς κεκληρούχηκεν ἐν Αἰγίνῃ μετὰ τὴν ἀνάστασιν Αἰγινητῶν ὑπὸ Ἀθηναίων. The tradition connecting Aristophanes with Aegina might be derived by immediate and fallacious inference from the text itself; here we have a definite statement suggesting wide knowledge—οὐδεὶς ἰστορήκεν, and contradicting what is at first sight the obvious view. Further, if Aristophanes surrendered the State μισθός, he must have been fairly well-to-do. Callistratus, to whom the pecuniary reward was a consideration, was far more likely to belong to the class from which cleruchs were drawn. The comic hyperbole thus becomes part of a well-ordered whole—first the numerous precautions due to the timidity of Callistratus, then the extravagant jesting meed of praise. ‘Das war Balsam gelegt auf die Wunde, welche der Angriff und der Prozess des Kleon geschlagen — gereicht in einer Dosis, über welche gewiss beide Freunde eines Lächelns sich nicht enthalten konnten’ (Römer, *op. cit.* p. 127).

Many scholars are unwilling to admit that Aristophanes would thus have surrendered his literary property to another. But some such surrender is clearly implied in Equites 512. After the explicit avowal in the Equites it was no doubt matter of common knowledge that not Callistratus, not Philonides was the author, but another. For the earlier plays we can but accept the facts. When the plays were issued to the reading public, the authorship would be as easily established as the authorship of Lysias or Demosthenes in the speeches which they wrote



to be delivered by others. And it is possible that we overrate the importance of the poet in comparison with that of the διδάσκαλος. The share of credit attaching to the latter must have been very considerable; otherwise there would have been fewer applicants for permission to re-stage the plays of Aeschylus.

#### IV. THE STRUCTURE OF THE ACHARNIANS

Aristophanic Comedy is essentially militant. It is the demonstration of a thesis, a contest between two opposing principles. In most of the extant plays the action converges at a particular point, generally between the Parodos and the Parabasis, where the champions of the two causes are brought face to face and carry on a regular debate under fixed rules and in canonic form—first the Ode sung by the first Hemichorion; then the Katakeleusmos, the Coryphaeus exhorts the combatant to go in and win; Epirrhema and Pnigos, which invariably belong to the combatant who is going to lose; Antode sung by the second Hemichorion; Antikatakeleusmos; Antepirrhema; Antipnigos; lastly the Sphragis, the pronouncement of the arbitrator. One of the best examples is in *Vespae* 526–728, where for some two hundred lines the action of the play is at a standstill; the interest is centred on a wordy discussion. In such a case the epirrhema and the antepirrhema are in tetrameter verse. Zielinski<sup>1</sup> refuses to admit the possibility of a comic debate (Agon) in any other metre, nor will he sanction the intrusion of the episodic structure which follows the parabasis, to the earlier parts of the play. A comedy without an Agon (by which he means an Agon in Zielinski's form) is unthinkable: the Agon is the counterpart of the tragic *καταστροφή*.

<sup>1</sup> Die Gliederung der altattischen Komödie, 1–125.

In our play there is nothing corresponding to the Agon of the *Vespae*. When Dicaeopolis makes use of his hard-won freedom of speech, 496 ff., the burlesque of the *Telephus-rhesis* brings the first half-chorus over to his side. The other invokes the aid of Lamachus, partisan of war *à outrance*. Dicaeopolis affects to be overcome with sudden fear at this apparition; but he as suddenly recovers, and overwhelms his adversary with a torrent of jeers. The second ἡμιχόριον is now converted, and the chorus unites in the parabasis ἀνὴρ νικᾷ τοῖσι λόγοισιν. The behaviour of Dicaeopolis is perfectly in keeping with his behaviour in earlier scenes. He has played the buffoon (βωμολόχος) throughout the play. He now jeers at Lamachus as he jeered at the Persian ambassadors and as he jeered at Theorus. The conversion of the second ἡμιχόριον is sudden but not surprising: the arguments adduced are cogent enough in their way. Zielinski<sup>1</sup> finds the scene flat and unsatisfactory. He wants a regular Agon under agonistic rules, a tetrametric discussion on the blessings of peace and the harassments of war. Since such an Agon is not found in our present text, it follows that we have a revised edition which Aristophanes had begun to prepare for reproduction at the Great Dionysia. He finds support for this view on certain other grounds--

(1) The supposed inconsistency between 593 and 1073. See, however, note on 593.

(2) Λήναια χορηγῶν 1155 n. Zielinski's hypothesis is unnecessary. The phrase might quite naturally refer to the *Lenaea* of 426 B. C.

<sup>1</sup> This is, as Zielinski remarks, 'a matter of taste' (op. cit. p. 54). Ribbeck admires the point and humour of the scene (*Leipziger Studien*, 1885). Leo speaks of 'die bewundernswerte Kunst, mit der Dicaeopolis nun in Gespräch mit Lamachos den schon getrennten Chor ganz zu sich herüberzieht' (*Rh. Mus.* 33, p. 417).

(3) 620-5. Here we have two tristichs closely parallel in structure, and corresponding to the pair in *Lysistrata* 608-13 which follow a genuine Agon. This is hardly a conclusive argument. Some such pair of declarations is essential here to define the situation, and to justify the contrast between the jubilant lover of peace and the hungry fire-eater in the closing scene. All that it goes to prove is the presence of an Agon of sorts; and that no one is likely to dispute. We have here exposition and, in some sense, discussion. We have even division into two parts each preceded by a dochmiac ode. But there is no ground whatever for the inference that these tristichs must have been preceded by a regular debate cast in the usual mould.

The suggestion that our text of the play is a revised edition is a desperate shift. It is a pure hypothesis; we hear nothing elsewhere of its revision. The notion that it was within the competence of the victor at the Lenaea to furbish up his play for prize-taking purposes on another occasion is quaint enough in itself. If for the Great Dionysia, why not for the succeeding Lenaea, and so on *ad infinitum*? Even the most unsystematic redactor could hardly have postponed the importunate claims of 504 αὐτοὶ γὰρ ἐσμὲν οὐπὶ Ἀθηναίῳ τ' ἀγών, with the following reference to the absence of foreigners from the Festival. If a revised play could be presented without an Agon, why not an unrevised play? In the *Acharnians*, the *Pax*, and the *Thesmophoriazusae*, which are covered by Zielinski's theory of revision, why is it always the Agon that is the victim of the redaction? What reviser would omit the *καταστροφή* of a tragedy? And in this case the supposed reviser was—Aristophanes.

## V. THE MANUSCRIPTS OF THE ACHARNIANS

Codex Ravennas 137, 4 A (R), 191 leaves in 24 sheets, containing the eleven extant plays, Plut., Nub., Ran., Av., Eq., Pax, Lys., Ach., Vesp., Thesm., Eccl. The last four are written 43 lines to a page. The text itself is in minuscules by the same hand throughout, the scholia in semi-uncials by two other hands. Zacher ascribes the Ravennas to the tenth century (Bursian's *Jahresb.*, 1892, p. 17). Errors due to confusion of compendia indicate that it was transcribed from a MS. little older than itself. A facsimile of this MS. with a useful preface by Van Leeuwen was published in 1904 (Leyden).

Codex Parisinus 2712 (A), thirteenth century, containing Plut., Nub., Ran., Eq., Av., Ach., and Eccl. 1-282. In the Ach. several good readings are due to A alone, line 3 *ψαμμακοσιογάργαρα*, 93 *τε*, 674 *ἐντονον ἀγροικότερον* where all other MSS. have *εὔτονον ἀγροικότονον*.

Codex Laurentianus 31, 15 (Γ), fourteenth century. This MS. originally contained Ach., Eccl., Eq., Av., Lys., Vesp., Pax, but three quaternions containing Av. 1120 ff., Lys., Vesp. 1-420 have been lost. Av. 1492 ff. and Lys. 1-61, 132-99, 268-819, 890-1034 were rediscovered by Von Velsen at Leyden (Van Leeuwen, Pref. to Lys. xii-xiv). The text has been extensively corrected by two other hands. The original tradition shows intimate connexion with A.

Codex Estensis III D 8 (E), fourteenth century according to T. W. Allen<sup>1</sup> and Zacher<sup>2</sup>, fifteenth according to Zuretti<sup>3</sup>. It contains Plut., Nub., Ran., Eq., Av., Ach., with numerous and valuable scholia. This MS. was in the possession of Musurus, and formed the basis

<sup>1</sup> Notes on Greek MSS. in Italy, p. 14.

<sup>2</sup> Bursian's *Jahresb.*, 1892, p. 30.

<sup>3</sup> *Analecta Aristophanea*, p. 35.



of the Aldine Text (1498 A. D.), with however extensive corrections from another source (Bursian's *Jahresb.*, 1892, p. 30 f.; Cary, *Harvard Studies*, 1907, pp. 194-7).

Codex Hammiensis 1980 (H), fifteenth century, containing *Plut.*, *Nub.*, *Ran.*, *Eq.*, *Ach.*, *Vesp.*, *Av.*, and portions of *Pax* and *Lys.*

Codex Palatinus 67, fifteenth century, the same plays as H with the same lacunae in *Pax* and *Lys.* These two codices, independent copies of one archetype<sup>1</sup>, contribute one good reading to the *Ach.*, 965 *τρέις κατασκίους λόφους*.

Codex Palatinus 128, fifteenth century, *Eq.*, *Ach.*, *Vesp.*, *Av.*

Codex Parisinus 2715 (B), sixteenth century, *Eq.*, *Ach.*, *Av.*, *Vesp.*, *Lys.*, *Pax*, the two last plays with the same lacunae as in H. One or two correct readings are found here only, 447 *ἐμπίμπλαμαι*(*ἐμπίπλαμαι*, 613 *εἶδεν*(*οἶδεν*, 657 *ὑποτείνων*)(*ὑποτίνων*, all of which may be due to deliberate emendation. The Laurentian Δ is a mere copy of B.<sup>1</sup>

Codex Parisinus 2717 (C), sixteenth century, containing *Eq.*, *Ach.*, *Av.*, *Vesp.*, *Plut.*, *Nub.*, *Ran.*, *Av.*, and same portions of *Pax* and *Lys.* as Γ H Palatine Codices B. In common with Pal. 128 it gives two good readings in the *Ach.*, 733 *ἀκούετε*(*ἀκούετον*, 741 *εἰμὲν*(*ἵμμεν* R A.

For the reconstruction of the text the excerpts in *Suidas* are of prime importance. *Suidas* quotes *Aristoph.* 3,401 times and over 5,000 lines in all. He often preserves a certain reading not found in any of our MSS., e. g. 119 *ἐξυρημένε*, 441 *ὄσπερ*, 581 *εἰλιγγιῶ*, 657 *οὐδ' . . . οὐδ'*. On the other hand he has some significant

<sup>1</sup> Cary, *Harvard Studies*, 1907. In this valuable paper Cary also shows that *Barberinianus* I 45 is a copy of Γ, *Estensis* III D 14 and *Ambrosianus* L 41 are copies of E, and *Vallicellianus* F 16 a copy of the Aldine.

errors<sup>1</sup> which indicate that while his MS. is nearer the archetype than any of our MSS., it does not lie behind any of them—301 om. ποτ' (s. v. κατατεμῶ καττύματα), 351 ἐπετίλησεν (s. v. ἐπετίλησεν, λάρκος, μαρίλη). The original source of all our MSS. was a variorum edition of the early tenth century, written in minuscules with numerous tachygraphic abbreviations<sup>2</sup>. Of this edition the Suidas MS. and the archetype of the R tradition on the one side, and the A Γ E B C tradition on the other were independent copies.

Some papyrus fragments of Aristoph. have recently been discovered at Eschmunên. It is interesting to observe that the fragments of the Ach. (Berliner Klassikertexte V. 2, 1907) are practically in the same state of corruption as our MSS. In one or two instances the papyrus confirms modern conjecture, e. g. Ach. 912 τί δὲ κακὸν παθὼν . . . ;

<sup>1</sup> Cary, op. cit. pp. 191-3.

<sup>2</sup> Zacher-Bursian, Jahresb., 1892, p. 117; Handschriften und Classen der Aristophanesscholien, 736 ff.



ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΗΣ

## ΥΠΟΘΕΣΕΙΣ

### I

- Ἐκκλησία ὑφέστηκεν Ἀθήνησιν ἐν τῷ φανερῷ, καθ' ἣν πολεμοποιοῦντας τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξαπατώντας Δικαίπολις τις τῶν αὐτουργῶν ἐξελέγχων παρεισάγεται. τούτου δὲ διὰ τινος Ἀμφιθέου καλουμένου, σπεισμένου κατ' ἰδίαν τοῖς Λάκωσιν, Ἀχαρνικοὶ γέροντες πενυσμένοι τὸ πρᾶγμα προσέρχονται διώκοντες ἐν χοροῦ σχήματι· καὶ μετὰ ταῦτα θύοντα τὸν Δικαίπολιν ὀρώντες ὡς ἐσπείσμενον τοῖς πολεμιοτάτοις καταλεύσειν ὀρμῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιζήνου τὴν κεφαλὴν ἔχων ἀπολογησέσθαι, ἐφ' ᾧ τε, ἂν μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπήσεσθαι, ἐλθὼν ὡς Εὐριπίδην αἰτεῖ πτωχικὴν στολὴν. καὶ στολι-
- 10 σθεὶς τοῖς Τηλέφου ῥακῶμασι παρῳδεῖ τὸν ἐκείνου λόγον, οὐκ ἀχαρίτως καθαρπτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ ψηφίσματος. παροξυνθέντων δὲ τινων ἐξ αὐτῶν ἐπὶ τῷ δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἴτα ἐπιφερομένων, ἐνισταμένων δὲ ἑτέρων ὡς τὰ δίκαια αὐτοῦ εἰρηκῆτος, ἐπιφανεῖς Λάμαχος θορυβεῖν πειράται. εἴτα γενομένου διεκκυσμοῦ κατενεχθεὶς ὁ
- 15 χορὸς ἀπολύει τὸν Δικαίπολιν καὶ πρὸς τοὺς θεατὰς διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν. τοῦ δὲ Δικαιοπόλιδος ἄγοντος καθ' ἑαυτὸν εἰρήνην τὸ μὲν πρῶτον Μεγαρικός τις παῖδιά ἑαυτοῦ διεσκευασμένα εἰς χοιρίδια φέρων ἐν σάκκῳ πράσιμα παραγίνεται· μετὰ τοῦτον ἐκ Βοιωτῶν ἕτερος ἐγγέλεις τε καὶ παντοδαπῶν ὀρνίθων γόνον ἀνατιθέμενος εἰς τὴν
- 20 ἀγοράν. οἷς ἐπιφανέντων τινῶν συκοφαντῶν συλλαβόμενός τινα ἐξ αὐτῶν ὁ Δικαίπολις καὶ βάλλων εἰς σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγειν ἐκ τῶν Ἀθηνῶν παραδίδωσι, καὶ προσαγόντων αὐτῷ πλείονων καὶ δεομένων μεταδοῦναι τῶν σπονδῶν, καθυπερῆφανεῖ. παροικούντος δὲ αὐτῷ Λαμάχου, καὶ ἐνεσθηκυίας τῆς τῶν Χοῶν ἑορτῆς, τοῦτον μὲν ἄγγελος παρὰ τῶν
- 25 στρατηγῶν ἦκων κελεύει ἐξελθόντα μετὰ τῶν ὕπλων τὰς εἰσβολὰς τηρεῖν· τὸν δὲ Δικαίπολιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν ἐπὶ δειπνον ἔρχεται. καὶ μετ' ὀλίγον ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δικαίπολις δεδειπνηκώς καὶ μεθ' ἱταίρας ἀναλύων. τὸ δὲ δρᾶμα τῶν εὐσφύδρα πεποιημένων καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην προκαλούμενον.
- 30 ἐδιδάχθη ἐπὶ Εὐθύνου ἄρχοντος ἐν Αθηναίοις διὰ Καλλιστράτου· καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις. οὐ σφύζονται. τρίτος Εὐπολις Νουμηνίαις.

1 ὑφέστηκεν, 'is pre-supposed': ἄφθαρτον ὑποστήσασθαι τὸν κόσμον Diod. i. 6. The word is used like ὑπόκειται Eq. Hypoth. 1 of presentation on the stage. So in Strabo viii. 3. 17 of representing in a book.

14 κατενεχθεὶς, 'brought over to his side': κατελεγχθεὶς Meineke.

19 γόνον: γόμον (= φορτίον) Blaydes.

28 ἀναλύων. Blaydes' μεθύων is improbable and unnecessary. ἀναλύειν is often used in later Greek of 'departing' with the accessory notion of going home. LXX 1 Esdras iii. 3 εἰς τὸν κοιτῶνα αὐτοῦ, Luke xii. 36 ἐκ τῶν γάμων.

29 τὴν εἰρήνην: τὴν Εἰρήνην Rutherford, being evidently of the same opinion as Murray that the Peace is 'a weak réchauffé of the Acharnians.'

30 ἐπ' Εὐθύνου Vat. Pal. 67: ἐπ' Εὐθυμένους vulg., a mistake arising from a treacherous recollection of line 67.

## II

### ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ

Ἐκκλησίας οὔσης παραγίνονται *τινες*  
 πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους *πάλιν*,  
 οἱ μὲν στρατιὰν ἄγοντες οἱ δὲ χρυσίον.  
 παρὰ τῶν Λακεδαιμονίων δὲ μετὰ τούτους *τινὲς*  
 σπονδὰς φέροντες, οὓς Ἀχαρνεῖς οὐδαμῶς  
 εἶασαν ἀλλ' ἐξέβαλον, ὧν καθάπτεται  
 σκληρῶς ὁ ποιητής, αὐτὸ τὸ ψήφισμά τε  
 Μεγαρικὸν [ὥς] ἱκανῶς φησι καὶ τὸν Περικλέα,  
 οὐ τὸν Λάκωνα, τῶνδε πάντων αἴτιον . . .  
 σπονδὰς λύσιν τε τῶν ἐφεστώτων κακῶν.

The metrical Arguments are ascribed to Aristophanes of Byzantium, though written long after his decease (Wilam. Herakles i. p. 145). Rutherford shows by comparison of the headings of Arguments to Ranae, Aves, Vespae how easily the mistake may have arisen—'Αριστοφάνους ὑπόθεσις βατράχων : 'Αριστοφάνους γραμματικοῦ ὑπόθεσις ὀρνίθων : ὑπόθεσις σφηκῶν 'Αριστοφάνους γραμματικοῦ (Schol. Aristoph. iii. p. 455).

9 οὐ τὸν Λάκωνα Oxford Ed. : κοὺ τὸν Λάκωνα Bergk : οὐκ τῶν Λακῶνων MSS.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Δικαιοπόλις	Λάμαχος
Κῆρυξ	Μεγαρεύς
Ἀμφίθεος	Κόρα θυγατέρα τοῦ Μεγαρέως
Πρέσβεις Ἀθηναίων παρὰ βασιλέως ἥκοντες	Συκοφάντης
Ψευδαρτάβας	Βοιωτός
Θέωρος	Νίκارχος
Χορὸς Ἀχαρνέων	Θεράπων Λαμάχου
Θυγάτηρ Δικαιοπόλιδος	Δερκέτης Γεωργός
Κηφισοφῶν <sup>1</sup>	Παράνυμφος
Εὐριπίδης	Ἀγγελοι

Supernumeraries (*κωφὰ πρόσωπα*) include the Prytanes, Citizens, Persian Eunuchs, Odomanti, slaves—Xanthias<sup>2</sup> and his fellow in 259, ὦ παῖδες ὦ γυναῖκες 1003—, the wife of Dicaeopolis, Theban pipers, the bridesmaid and the two meretrices of 1200.

<sup>1</sup> Κηφισοφῶν. So MSS. θυρωρὸς Εὐριπίδου Van L. See note on 395.

<sup>2</sup> Xanthias. Names of slaves were derived from (1) the country of their birth, e.g. Σύρος, Γέτας, Δᾶος; (2) names current in that country, e.g. Τίβιος (Cappadocian); (3) their qualities, e.g. Ὀνήσιμος, Σύνετος; (4) their physical characteristics, e.g. Θύλακος, Πυρρίας, Ξανθίας. Xanthias is the tricky slave, the Scapin of Greek Comedy. Dieterich (*Pulcinella* 45) connects his name (Red or Blond) with the redness of the fox rather than the red hair of the inhabitants of Thrace from which the Attic slave market was largely supplied.

### DISTRIBUTION OF PARTS

Protagonist : Dicaeopolis.

Deuteragonist : Ambassador, Theorus, Euripides, Lamachus, Megarian, Boeotian, Dercetes.

Tritagonist : Amphitheus, Dicaeopolis' daughter, the two Sycophants, Cephisophon, the henchman of Lamachus, the Groomsman, and the Messenger.

Two extra actors (*παραχορηγήματα*) would be required for the parts of the herald and Pseudartabas.

## ΑΧΑΡΝΗΣ

### ΔΙΚΑΙΟΠΟΛΙΣ

“Οσα δὴ δέδηγμαι τὴν ἑμαυτοῦ καρδίαν,  
ἦσθην δὲ βαιά, πάνυ γε βαιά, τέτταρα·  
ἂ δ’ ὠδυνήθην, ψαμμακοσιογάργαρα.  
φέρ’ ἴδω, τί δ’ ἦσθην ἄξιον χαιρηδόνος ;  
ἐγὼ δ’, ἐφ’ ᾧ γε τὸ κέαρ ἠϋφράνθην ἰδών, 5  
τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.  
ταῦθ’ ὥς ἐγανώθην, καὶ φιλῶ τοὺς ἱππέας  
διὰ τοῦτο τοῦργον· ἄξιον γὰρ Ἑλλάδι.  
ἀλλ’ ὠδυνήθην ἕτερον αὖ τραγυδικόν,  
ὅτε δὴ ἑκεχίνη προσδοκῶν τὸν Αἰσχύλον, 10  
ὁ δ’ ἀνεῖπεν, εἵσαγ’ ᾧ Θέογνι τὸν χορόν.  
πῶς τοῦτ’ ἔσεισέ μου δοκεῖς τὴν καρδίαν ;  
ἀλλ’ ἕτερον ἦσθην, ἡνίκ’ ἐπὶ Μόσχῳ ποτὲ  
Δεξιθεὸς εἰσῆλθ’ ἁσόμενος Βοιωτίων.  
τῆτες δ’ ἀπέθανον καὶ διεστράφην ἰδών, 15  
ὅτε δὴ παρέκυψε Χαῖρις ἐπὶ τὸν ὄρθιον.  
ἀλλ’ οὐδεπώποτ’ ἐξ ὅτου ἔγω ῥύπτομαι  
οὕτως ἐδήχθην ὑπὸ κονίας τὰς ὀφρῦς  
ὥς νῦν, ὅπότ’ οὔσης κυρίας ἐκκλησίας  
ἑωθινῆς ἔρημος ἡ πνυῖς αὐτηί, 20  
οἱ δ’ ἐν ἀγορᾷ λαλοῦσι κᾶνω καὶ κάτω

2 γε Elmsley : δὲ MSS. τέτταρα : τρι’ ἄττ’ ἢ τέτταρα  
Herwerden : εἰ ταῦτ’ ἄρα Bachmann. See Comm. 3 ψαμμακοσιο-  
γάργαρα A Suid. : ψαμμοκοσιογάργαρα vulg. 5 ἠϋφράνθην Schol. :  
εὐφράνθην MSS. 12 τοῦτ’ ἔσεισε : τοῦτο σείσαι Valckenaer.



τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον.  
 οὐδ' οἱ πρυτάνεις ἤκουσιν, ἀλλ' ἁωρίαν  
 ἤκοντες, εἴτα δ' ὥστιοῦνται πῶς δοκεῖς  
 ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου, 25  
 ἄθροι καταρρέοντες· εἰρήνη δ' ὅπως  
 ἔσται προτιμῶσ' οὐδέν· ὦ πόλις πόλις.  
 ἐγὼ δ' αἰὲν πρῶτιστος εἰς ἐκκλησίαν  
 νοστών κάθημαι· κατ' ἐπειδὰν ὦ μόνος,  
 στένω κέχνηνα σκορδινῶμαι πέρδομαι, 30  
 ἀπορῶ γράφω παρατίλλομαι λογίζομαι,  
 ἀποβλέπων εἰς τὸν ἀγρὸν εἰρήνης ἐρών,  
 στυγῶν μὲν ἄστυ τὸν δ' ἐμὸν δῆμον ποθῶν,  
 ὃς οὐδεπώποτ' εἶπεν, ἀνθρακας πρίω,  
 οὐκ ὄξος οὐκ ἔλαιον, οὐδ' ἥδει 'πρίω,' 35  
 ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν.  
 νῦν οὖν ἀτεχνῶς ἤκω παρεσκευασμένος  
 βοᾶν ὑποκρούειν λοιδορεῖν τοὺς ῥήτορας,  
 ἐάν τις ἄλλο πλὴν περὶ εἰρήνης λέγη.  
 ἀλλ' οἱ πρυτάνεις γὰρ οὐτοὶ μεσημβρινοί. 40  
 οὐκ ἡγόρευον; τοῦτ' ἐκεῖν' οὐγὰρ 'λεγον'  
 εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὥστίζεται.

## ΚΗΡΥΞ

πάριτ' εἰς τὸ πρόσθεν,  
 πάριθ', ὥς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

23 ἁωρίαν MSS. : ἁωρία Suid. 24 ἤκοντες· εἴτα δὲ MSS. : ἤξουσιν  
 Haupt. : εὐδουσιν Wagner. Qu. ληκοῦσιν?—the corruption originating  
 in the omission of initial letter. 25 περὶ πρώτου ξύλου : περὶ  
 πρώτον ξύλον Naber : περὶ τοῦ πρώτου ξύλου Meineke. 26 ἄθροι :  
 ἀθρόοι vulg. For aspirate and contr. form see Kühner-Blass i. 402.  
 Aristoph. fr. 633 ἐστῶτας ὥσπερ τοὺς ὀρεωκόμους ἄθρους. 39 πλὴν :  
 πρὶν Γ, an error caused by similarity of sound in I and H. 41  
 οὐγὰρ 'λεγον' : οὐγὰρ λέγων R.

## ΑΜΦΙΘΕΟΣ

ἤδη τις εἶπε ;

ΚΗ. τίς ἀγορεύειν βούλεται ; 45

ΑΜ. ἐγώ.

ΚΗ. τίς ὢν ;

ΑΜ. Ἀμφίθεος.

ΚΗ. οὐκ ἄνθρωπος ;

ΑΜ. οὔ,

ἀλλ' ἀθάνατος. ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν  
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται·  
γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,  
ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ 50  
ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ  
σπονδὰς ποῆσαι πρὸς Λακεδαιμονίους μόνω.  
ἀλλ' ἀθάνατος ὢν, ὦνδρες, ἐφόδι' οὐκ ἔχω·  
οὐ γὰρ διδόασιν οἱ πρυτάνεις.

ΚΗ. οἱ τοξόται.

ΑΜ. ὦ Τριπτόλεμε καὶ Κελεὲ περιόψεσθέ με ; 55

ΔΙ. ὦνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν  
τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε  
σπονδὰς ποῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.

ΚΗ. κάθησο σίγα.

ΔΙ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ,  
ἦν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι. 60

ΚΗ. οἱ πρέσβεις οἱ παρὰ βασιλέως.

46 οὐκ ἄνθρωπος ; οὐκ ἄρ' ἀστὺς ; Van L. wrongly. See Comm.  
52 ποῆσαι : ποιέσθαι vulg. For omission of ι before ε and η when  
quantity is short see Meisterhans<sup>3</sup> 57. 53 ὦνδρες : ἄνδρες R

justified, if at all, by the excitement of Amphitheus. 58 ποῆσαι :  
ποιέσθαι R. 59 σίγα : σίγα A, as in line 64.

ΔΙ. ποίου βασιλέως ; ἄχθομαι ἔγω πρόσβεσιν  
καὶ τοῖς ταῷσι τοῖς τ' ἀλαζονεύμασιν.

ΚΗ. σίγα.

ΔΙ. βαβαιάξ. ὠκβάτανα τοῦ σχήματος.

### ΠΡΕΣΒΥΣ

ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν 65  
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας  
ἐπ' Εὐθυμένους ἄρχοντος.

ΔΙ. οἶμοι τῶν δραχμῶν.

ΠΡ. καὶ δῆτ' ἐτρυχόμεσθα διὰ Καῦστρίων  
πεδίῳ ὁδοιπλανοῦντες ἐσκηνημένοι,  
ἐφ' ἄρμαμαξῶν μαλθακῶς κατακείμενοι, 70  
ἀπολλύμενοι.

ΔΙ. σφόδρα γὰρ ἐσφζόμην ἐγὼ  
παρὰ τὴν ἑπαλξιν ἐν φορυτῶ κατακείμενος.

ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν  
ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων  
ἄκρατον οἶνον ἡδύν.

ΔΙ. ὦ Κραναὰ πόλις, 75  
ἄρ' αἰσθάνει τὸν κατάγελων τῶν πρόσβεων ;

ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους  
τοὺς πλείστα δυναμένους καταφαγεῖν καὶ πιεῖν.

ΔΙ. ἡμεῖς δὲ λαικαστάς γε καὶ καταπύγονας.

ΠΡ. ἔτει τετάρτῳ δ' εἰς τὰ βασίλει' ἤλθομεν·

63 τοῖς ταῷσι: MSS. ταῷσι, but cf. Tryphon ap. Athen. 397. The medial aspirate represents a digamma: ταῷσι = Lat. 'pavo'.  
68 διὰ Καῦστρίων: παρὰ τῶν R: διὰ τῶν other MSS. 71 γὰρ: τὰρ Mehler.  
78 καταφαγεῖν B: καταφαγεῖν τε vulg. (involving a proceleusmatic in second foot): φαγεῖν τε καὶ πιεῖν Van L. after Morell, but Schol. vouches for καταφαγεῖν. Qu. καταφαγεῖν κάμπειν, cf. Epich. fr. 35. 79 γε Elmsley: τε MSS.

εἶτ' ἐξένιξε· παρετίθει δ' ἡμῖν ὅλους  
ἐκ κριβάνου βοῦς. 85

ΔΙ. καὶ τίς εἶδε πώποτε  
βοῦς κριβανίτας ; τῶν ἀλαζονευμάτων.

ΠΡ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου  
παρέθηκεν ἡμῖν· ὄνομα δ' ἦν αὐτῷ φέναξ.

ΔΙ. ταῦτ' ἄρ' ἐφενάκιζες σὺ δύο δραχμὰς φέρων. 90

ΠΡ. καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν,  
τὸν βασιλέως ὀφθαλμόν.

ΔΙ. ἐκκόψειέ γε  
κόραξ πατάξας, τόν τε σὸν τοῦ πρέσβεως.

ΚΗ. ὁ βασιλέως ὀφθαλμός.

ΔΙ. ὦναξ Ἡράκλεις.  
πρὸς τῶν θεῶν, ἄνθρωπε, ναύφαρκτον βλέπεις ; 95  
ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς ;  
ἄσκαμ' ἔχεις που περὶ τὸν ὀφθαλμόν κάτω.

ΠΡ. ἄγε δὴ σὺ βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον  
λέξοντ' Ἀθηναίοισιν, ὦ Ψευδαρτάβα.

ΨΕΥΔΑΡΤΑΒΑΣ

ἱαρταμὰν ἐξάρξαν ἀπισσόνα σάτρα. 100

ΠΡ. ξυνήκας ὃ λέγει ;

ΔΙ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὔ.

ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.  
λέγε δὴ σὺ μείζον καὶ σαφῶς τὸ χρυσίον.

ΨΕ. οὐ λῆψι χρῦσο, χαυνόπρωκτ' Ἴαοναῦ.

ΔΙ. οἵμοι κακοδαίμων ὥς σαφῶς.

85 παρετίθει δ' A Ald.: καὶ παρετίθετ' R: παραιτιθεῖς Cobet. ὅλους :  
ὀπτοὺς R, a gloss on ἐκ κριβάνου. 91 ἄγοντες ἤκομεν : ἤκοντες  
ἄγομεν R. 93 τε A : γε vulg. 95 ναύφαρκτον Phot.: ναύ-  
φορκτον MSS. 96 del. Wilam., Rutherford. 100 ἐξάρξαν  
ἀπισσόνα σάτρα A: ἐξάρξας πισσόναστρα R. 101 ξυνήκα': ξυνίεθ' Cobet.

ΠΡ. τί δαὶ λέγει; 105

ΔΙ. ὅ τι; χαυνοπρώκτους τοὺς Ἰάονας λέγει,  
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.

ΠΡ. οὐκ, ἀλλ' ἀχάνας ὅδε γε χρυσοῦ λέγει.

ΔΙ. ποίας ἀχάνας; σὺ μὲν ἀλαζὼν εἶ μέγας.  
ἀλλ' ἄπιθ'· ἐγὼ δὲ βασανιῶ τοῦτον μόνος. 110

ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτονί,  
ἵνα μὴ σε βάψω βάμμα Σαρδιανικόν·  
βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;  
(ἀνανεύει.)

ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβων;  
(ἐπινεύει.)

Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὐτοί, 115  
κοῦκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.

καὶ τοῖν μὲν εὐνούχοιν τὸν ἕτερον τουτονὶ  
ἐγῴδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.

ὦ θερμόβουλον πρωκτὸν ἐξυρημένε·

τοιόνδε δ' ὦ πίθηκε τὸν πῶγων' ἔχων 120

εὐνούχος ἡμῖν ἦλθες ἐσκευασμένος;

ὁδὶ δὲ τίς ποτ' ἐστίν; οὐ δῆπου Στράτων;

ΚΗ. σίγα, κάθιζε.

τὸν βασιλέως ὀφθαλμὸν ἢ βουλὴ καλεῖ  
εἰς τὸ πρυτανεῖον.

ΔΙ. ταῦτα δῆτ' οὐκ ἀγχόνῃ; 125

καῖπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι,

τοὺς δὲ ξενίζειν οὐδέποτε γ' ἴσχει θύρα;

107 χρυσίον: χρυσὸν Elmsley 'metri causa.' 111 τουτονί: του-  
τουί Reiske. See Comm. 116 κοῦκ R: οὐκ vulg. 118 ὅς:  
ὅστις R. 119 ἐξυρημένε Suid.: ἐξευρημένε MSS. 120 δ' B C

Suid.: γε R. 126 MSS. have; after στραγγεύομαι. 127  
οὐδέποτε ἴσχει θύρα R: οὐδέποτε ἴσχει γ' ἢ θύρα Suid.: οὐδέποτε γ' ἴσχ'  
ἢ θύρα vulg.



ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.  
ἀλλ' Ἀμφίθέος μοι ποῦ 'στιν ;

ΑΜ. οὔτοσὶ πάρα.

ΔΙ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτὼ δραχμας 130  
σπονδὰς πόησον πρὸς Λακεδαιμονίους μόνῳ  
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι·  
ὕμεῖς δὲ πρεσβεύεσθε καὶ κεχῆντε.

ΚΗ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους.

ΘΕΩΡΟΣ

ὀδί.

ΔΙ. ἕτερος ἀλαζὼν οὗτος εἰσκηρύττεται. 135

ΘΕ. χρόνον μὲν οὐκ ἂν ἤμεν ἐν Θράκῃ πολύν,

ΔΙ. μὰ Δί' οὐκ ἂν, εἰ μισθόν γε μὴ 'φερεις πολύν.

ΘΕ. εἰ μὴ κατένειψε χιόνι τὴν Θράκην ὅλην  
καὶ τοὺς ποταμοὺς ἔπηξ',

ΔΙ. ὑπ' αὐτὸν τὸν χρόνον,  
ὅτ' ἐνθαδὶ Θεογνις ἡγωνίζετο. 140

ΘΕ. τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον·  
καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,  
ὕμῶν τ' ἐραστὴς ὡς ἀληθῶς ὥστε καὶ  
ἐν τοῖσι τοίχοις ἔγραφ', Ἀθηναῖοι καλοί.  
ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα, 145  
ἦρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων,  
καὶ τὸν πατέρ' ἤντεβόλει βοηθεῖν τῇ πάτρει·  
ὁ δ' ὥμοσε σπένδων βοηθήσειν ἔχων  
στρατιὰν τοσαύτην ὥστ' Ἀθηναίους ἐρεῖν,  
ὅσον τὸ χρήμα παρνόπων προσέρχεται. 150

131 πόησον : ποίησαι MSS. 133 κεχῆντε Herodianus (Kühner-Blass § 224) : κεχῆνατε MSS. In Vesp. 415 R V have κεκράγατε, B only κεκράγετε. 139<sup>b</sup>, 140 assigned to D. by Nauck. 143 ὡς ἀληθῶς Dobree : ἦν ἀληθῶς A Ald. B<sup>2</sup>: ἦν ἀληθής R C B. 146 ἀλλᾶντας : ἀλλᾶντος A.

- ΔΙ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι  
ὦν εἶπας ἐνταυθοῖ σὺ πλὴν τῶν παρνώπων.
- ΘΕ. καὶ νῦν ὅπερ μαχιμώτατον Θρακῶν ἔθνος  
ἔπεμψεν ὑμῖν.
- ΔΙ. τοῦτο μέν γ' ἤδη σαφές.
- ΚΗ. οἱ Θραῖκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν. 155
- ΔΙ. τουτὶ τί ἐστι τὸ κακόν;
- ΘΕ. 'Οδομάντων στρατός.
- ΔΙ. ποίων 'Οδομάντων; εἰπέ μοι τουτὶ τί ἦν;
- ΘΕ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῶ,  
καταπελτάσονται τὴν Βοιωτίαν ὅλην. 160
- ΔΙ. ὑποστένοι μέντ' ὃ θρανίτης λεῶς  
ὃ σωσίπολις. οἷμοι τάλας ἀπόλλυμαι,  
ὑπὸ τῶν 'Οδομάντων τὰ σκόροδα πορθούμενος.  
οὐ καταβαλεῖτε τὰ σκόροδ' ;
- ΘΕ. ὦ μόχθηρε σύ, 165  
οὐ μὴ πρόσσει τούτοισιν ἐσκοροδισμένοις.
- ΔΙ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με  
ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;  
ἀλλ' ἀπαγορεύω μὴ ποεῖν ἐκκλησίαν  
τοῖς Θραξὶ περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι 170  
διοσημία 'στὶ καὶ ρανὶς βέβληκέ με.
- ΚΗ. τοὺς Θραῖκας ἀπιέναι, παρεῖναι δ' εἰς ἔννην.  
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.
- ΔΙ. οἷμοι τάλας μυττωτὸν ὅσον ἀπώλεσα.  
ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὁδί. 175  
χαῖρ' Ἀμφίθεε.

ΑΜ. μήπω γε πρίν γ' ἂν στῶ τρέχων·  
δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας.

ΔΙ. τί δ' ἔστ' ;

ΑΜ. ἐγὼ μὲν δευρό σοι σπονδὰς φέρων  
ἔσπευδον· οἱ δ' ὥσφροντο πρεσβυταί τινες  
Ἀχαρνικοί, στιπτοὶ γέροντες πρίνινοι 180  
ἀτεράμονες Μαραθωνομάχαι σφενδάμνινοι.  
ἔπειτ' ἀνέκραγον πάντες, ὦ μιαρώτατε,  
σπονδὰς φέρεις τῶν ἀμπέλων τετμημένων ;  
κὰς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·  
ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κὰβόων. 185

ΔΙ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεις ;

ΑΜ. ἐγωγέ φημι, τρία γε ταυτὶ γεύματα.  
αὐται μὲν εἰσι πεντέτεϊς. γεῦσαι λαβών.

ΔΙ. αἰβοῖ.

ΑΜ. τί ἔστιν ;

ΔΙ. οὐκ ἀρέσκουσίν μ' ὅτι  
ὄξουσι πίττης καὶ παρασκευῆς νεῶν. 190

ΑΜ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.

ΔΙ. ὄξουσι χαῦται πρέσβεων εἰς τὰς πόλεις·  
ὀξύτατον ὥσπερ διατριβῆς τῶν ξυμμάχων.

ΑΜ. ἀλλ' αὐταὶ σπονδαὶ τριακοντούτιδες  
κατὰ γῆν τε καὶ θάλατταν.

ΔΙ. ὦ Διονύσια, 195  
αὐται μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος  
καὶ μὴ 'πιτηρεῖν σιτί' ἡμερῶν τριῶν,

176 πρὶν γ' ἂν Bergk: πρὶν ἂν MSS.: πρὶν ἂν σωθῶ Herwerden.  
See Comm.

178 τί δ' ἔστ': τί δ' ἔστιν R. ἐγὼ μὲν δευρό  
σοι R: ἐγὼ μὲν σοι δευρο ΑΓ: hence by deliberate emendation σοὶ  
μὲν δευρ' ἐγὼ B. 194 τοί σοι Bothe: αὐταί σοι σπονδαὶ R: αὐταὶ σπονδαὶ  
vulg. 197 μὴ 'πιτηρεῖν: μηκέτι τηρεῖν Mein.

κὰν τῷ στόματι λέγουσι, βαῖν' ὅποι θέλεις.  
 ταύτας δέχομαι καὶ σπένδομαι κάκπιομαι,  
 χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας. 200  
 ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγῆς  
 ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια.

ΑΜ. ἐγὼ δὲ φευξοῦμαι γε τοὺς Ἀχαρνέας.

### ΧΟΡΟΣ

τῇδε πᾶς ἔπου δίωκε καὶ τὸν ἄνδρα πυνθάνου  
 τῶν ὁδοιπόρων ἀπάντων· τῇ πόλει γὰρ ἄξιον 205  
 ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλὰ μοι μηνύσατε,  
 εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς φέρων.  
 ἐκπέφυγ', οἷχεται φροῦδος. οἷμοι τάλας τῶν ἐτῶν τῶν  
 ἐμῶν· 210

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθράκων  
 φορτίον

ἡκολούθουν Φαῦλλῳ τρέχων, ὧδε φαύλως ἂν ὁ 215  
 σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος  
 ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίστατο.

νῦν δ' ἐπειδὴ στερρὸν ἤδη τοῦμὸν ἀντικνήμιον,  
 καὶ παλαιῷ Λακρατείδῃ τὸ σκέλος βαρύνεται, 220  
 οἷχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνῃ ποτὲ  
 μηδὲ περ γέροντας ὄντας ἐκφυγὼν Ἀχαρνέας.

198 ὕπη R: η and οι are often confused, an error due to similarity of sounds. 201 ἐγὼ : ἡδη Dobree. No change is required.  
 203 φευξοῦμαι R: φεύξομαι vulg. 216 τότε : τόθ' ὁ Hirschig wrongly.  
 217 ἐξέφυγεν del. Bentley. There is one cretic more in the strophe than in the antistrophe. 220 Λακρατείδῃ Bentley : Λακρατείδῃ MSS. The form is quite regular, being derived from addition of -ίδης to stem of Λακράτης—Λακρατε(σ)ίδης. Cf. Θεογενείδης in Eretrian Inscr. (Kühner-Blass ii. 283), Ἀντιγενείδαν Ἀναξανδρ., Ἐπικυδείδης Hdt. vi. 86. 221 ἐγχάνῃ : ἐγχάνοι Brunck.

ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν ἐσπέισατο,  
εἴσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὖξεται τῶν ἐμῶν

χωρίων·

κὺν κ' ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ 230

ὀξὺς ὀδυνηρὸς . . . ἐπίκωπος, ἵνα

μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλληνάδε  
καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὐρεθῇ ποτέ· 235  
ὡς ἐγὼ βάλλων ἐκείνον οὐκ ἂν ἐμπλήμην λίθοις.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.

ΧΘ. σίγα πᾶς. ἡκούσατ' ἄνδρες ἄρα τῆς εὐφημίας;  
οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς  
ἐκποδῶν· θύσων γὰρ ἀνὴρ ὡς ἔοικ' ἐξέρχεται. 240

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.

προῖτω 'ς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος·

ὁ Ξανθίας τὸν φαλλὸν ὀρθὸν στησάτω.

κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.

### ΘΥΓΑΤΗΡ

ὦ μῆτερ, ἀνάδος δεῦρο τὴν ἐτήρυσιν, 245

ἵν' ἔτνος καταχέω τούλατῆρος τουτουί.

ΔΙ. καὶ μὴν καλὸν γ' ἔστ'· ὦ Διόνυσε δέσποτα,

231 καὶ σκόλοψ Hermann from Suid. s.v. σκόλοψ. It is not certain that σκόλοψ is a gloss on σχοῖνος. See Comm. 232 ἐτι om. R. 234 Βαλληνάδε Γ Ald. Schol.; Παλληνάδε R A C. In such cases Ar. uses the perverted form. 242 προῖτω 'ς Wolf: προῖθ' ὡς MSS. Bachmann (Philol. Suppl. v) rearranges the following lines so as to make the procession come first—241-3 and 253-79 procession, 244-52 sacrifice; not observing apparently that this leaves the mother on the roof (262) when the daughter asks her to 'hand up the ladle' (245). Even if ἀνάδος = 'porridge,' the situation hardly fits. 244, 253-8 assigned to the mother by the Aldine.



κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ  
 πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν  
 ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διονύσια, 250  
 στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι  
 καλῶς ξυνενεγκεῖν τὰς τριακοντούτιδας.  
 ἄγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς  
 οἴσεις βλέπουσα θυμβροφάγον. ὥς μακάριος  
 ὅστις σ' ὀπύσει. 255

πρόβαινε, κὰν τῶχλῳ φυλάττεσθαι σφόδρα  
 μή τις λαθῶν σου περιτράγῃ τὰ χρυσία.  
 ὦ Ξανθία, σφῶν δ' ἐστὶν ὀρθὸς ἐκτέος  
 ὁ φαλλὸς ἐξόπισθε τῆς κανηφόρου· 260  
 ἐγὼ δ' ἀκολουθῶν ἄσομαι τὸ φαλλικόν·  
 σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. πρόβα.

Φαλῆς, ἐταῖρε Βακχίου,  
 ξύγκωμε, νυκτοπεριπλάνηθ',  
 ἔκτῳ σ' ἔτει προσεῖπον εἰς 266  
 τὸν δῆμον ἐλθὼν ἄσμενος,  
 σπονδὰς ποησάμενος ἐμαυ-  
 τῷ, πραγμάτων τε καὶ μαχῶν  
 καὶ Λαμάχων ἀπαλλαγείς. 270

Φαλῆς Φαλῆς.

ἐὰν μεθ' ἡμῶν ξυμπίῃς, ἐκ κραιπάλης  
 ἔωθεν εἰρήνης ροφήσει τρύβλιον·  
 ἢ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται.

ΧΟ. οὗτος αὐτός ἐστιν, οὗτος. 280  
 βάλλε βάλλε βάλλε βάλλε.

254 οἴσεις R: οἴσει vulg. 278 ροφήσει Elmsley: ροφήσεις MSS.  
 So also in Eq. 360, Pax 716, but the true form is preserved by metre  
 in Vesp. 814 αὐτοῦ μένων γὰρ τὴν φακὴν ροφήσομαι.

παῖε πᾶς τὸν μιάρων.  
οὐ βαλεῖς ; οὐ βαλεῖς ;

ΔΙ. Ἑράκλεις τουτὶ τί ἐστι ; τὴν χύτραν συντρίψετε.

ΧΟ. σὲ μὲν οὖν καταλεύσομεν, ὦ μιὰρὰ κεφαλῇ. 285

ΔΙ. ἀντὶ ποίας αἰτίας, ὦ χαρνέων γεραίτατοι ;

ΧΟ. τοῦτ' ἐρωτᾷς ; ἀναίσχυντος εἶ καὶ βδελυρός,  
ὦ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνος 290  
σπεισάμενος εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.

ΔΙ. ἀντὶ δ' ὧν ἐσπεισάμην οὐκ ἤσατ'. ἀλλ' ἀκούσατε.

ΧΟ. σοῦ γ' ἀκούσωμεν ; ἀπολεῖ κατά σε χώσομεν  
τοῖς λίθοις. 295

ΔΙ. μηδαμῶς πρὶν ἂν γ' ἀκούσητ'. ἀλλ' ἀνάσχεσθ'  
ὦγαθοί.

ΧΟ. οὐκ ἀνασχίσομαι· μηδὲ λέγε μοι σὺ λόγον·  
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν ἐ- 300  
γὼ κατατεμῶ ποθ' ἱππεῦσι καττύματα.

σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακροῦς,  
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

ΔΙ. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδὼν ἐάσατε, 305  
τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπει-  
σάμην.

ΧΟ. πῶς δ' ἔτ' ἂν καλῶς λέγοις ἂν, εἴπερ ἐσπείσω γ'  
ἅπαξ

οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὄρκος μένει ;

282 πᾶς Bergk : παῖε MSS. 291 εἶτα δύνασαι B : ἔπειτα δύνασαι νῦν πρὸς ἔμ' ἀποβλέπειν R A Γ C : εἶτα δύνασαι μὲ νῦν προσβλέπειν Editor. See Comm. 292 οὐκ ἴσατ' ἀλλ' R : οὐκ ἴστε ἀλλ' A : οὐκ ἴστε τ' ἀλλ' Γ : ἀκούσατ' ἀλλ' Hamaker : οὐκ ἴστε· μᾶλλ' Mein. : οὐκ ἴστε μ' Dobree : οὐκ ἴσατ' Editor. 296 πρὶν ἂν or πρὶν γ' ἂν MSS. : πρὶν ἂν γ' Bentley. 301 ὃν ἐγὼ κατατεμῶ all MSS. τοῖς ἱππεῦσιν ποτε B : τοῖς (ιν) ἱππεῦσί (ν) ποτ' ἐς vulg. : ποθ' ἱππεῦσι Herm. : ποτε om. Suidas and Schol., the latter without understanding it—οὐ ποτε τέμνει τὸν Κλέωνα Ἄρ. ἀλλ' ἀεί. 307 πῶς δ' ἔτ' ἂν Elmsley : πῶς δέ γ' ἂν MSS. λέγοις ἂν : Λάκωσιν Bergk. 308 μένει : μέλει Schmidt needlessly.

- ΔΙ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,  
οὐχ' ἀπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων. 310
- ΧΟ. οὐχ' ἀπάντων, ὦ πανοῦργε; ταῦτα δὴ τολμᾷς λέγειν  
ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἴτ' ἐγὼ σου φείσομαι;
- ΔΙ. οὐχ' ἀπάντων, οὐχ' ἀπάντων· ἀλλ' ἐγὼ λέγων ὁδὶ  
πόλλ' ἂν ἀποφῆναιμ' ἐκείνους ἔσθ' ἅ καδικομένους.
- ΧΟ. τοῦτο τοῦπος δεινὸν ἤδη καὶ παραξικάρδιον, 315  
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.
- ΔΙ. κἄν γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ,  
ὑπὲρ ἐπιξήνου 'θελήσω τὴν κεφαλὴν ἔχων λέγειν.
- ΧΟ. εἰπέ μοι τί φειδόμεσθα τῶν λίθων, ὦ δημόται,  
μὴ οὐ καταξαίνειν τὸν ἄνδρα τουτονὶ φοινικίδα; 320
- ΔΙ. οἶον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέξεσεν.  
οὐκ ἀκούσεσθ'; οὐκ ἀκούσεσθ' ἐτεόν, ὦ χαρνηγίδαι;
- ΧΟ. οὐκ ἀκουσόμεσθα δῆτα.
- ΔΙ. δεινὰ τᾶρα πείσομαι.
- ΧΟ. ἐξολοίμην, ἦν ἀκούσω.
- ΔΙ. μηδαμῶς ὦ χαρνηκοί.
- ΧΟ. ὥς τεθνήξων ἴσθι νυνί.
- ΔΙ. δῆξομᾶρ' ὑμᾶς ἐγώ. 325  
ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·  
ὥς ἔχω γ' ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών.
- ΧΟ. εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοῦπος ἄνδρες δημόται  
τοῖς Ἀχαρνηκοῖσιν ἡμῖν; μὴ ἔχει τοῦ παιδίου 329  
τῶν παρόντων ἔνδον εἶργας; ἢ 'πὶ τῷ θρασύνεται;
- ΔΙ. βάλλετ' εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.  
εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθρώκων τι κήδεται.

320 τουτονὶ Halbertsma: τοῦτον εἰς MSS. 321 οἶον I: οἶος vulg.  
322 Ἀχαρνηγίδαι: fortasse Ἀχαρνήδια Oxford Edd. 323 τάρᾱ  
Elmsley: γ' ἄρα or γ' ἄρα MSS.

ΧΟ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός.  
ἀλλὰ μὴ δράσης ὃ μέλλεις· μηδαμῶς ᾧ μηδαμῶς.

ΔΙ. ὡς ἀποκτενῶ, κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι.

ΧΟ. ἀπολεῖς ἄρ' ὁμήλικα τόνδε φιλανθρακέα; 336

ΔΙ. οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.

ΧΟ. ἀλλὰ νυνὶ λέγ', εἴ σοι δοκεῖ, τόν τε Λακε-  
δαιμόνιον αὐτόθεν ὅτῳ τρόπῳ σουστί φίλος·  
ὡς τόδε τὸ λαρκίδιον οὐ προδώσω ποτέ. 340

ΔΙ. τοὺς λίθους νῦν μοι χαμαῖζε πρῶτον ἐξεράσατε.

ΧΟ. οὐτοί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ ξίφος.

ΔΙ. ἀλλ' ὅπως μὴ 'ν τοῖς τρίβωσιν ἐγκάθηνταί που λίθοι.

ΧΟ. ἐκσέσεισται χαμαῖζ'· οὐχ ὀρῆς σειόμενον;  
ἀλλὰ μὴ μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος. 345  
ὡς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται.

ΔΙ. ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς,  
ὀλίγου δ' ἀπεθάνετ', ἄνθρακες Παρνήσιοι,  
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.  
ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχινῇ 350  
ὁ λάρκος ἐνετίλησεν ὥσπερ σηπία.  
δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι  
τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν  
ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,  
ἐμοῦ 'θέλοντος ὑπὲρ ἐπιξήνου λέγειν 355

336 ἄρ' ὁμήλικα Reisig: ἄρα τὸν ἥλικα vulg.: ἄρα θ' ἥλικα B. 338  
νυνὶ Bentley: νῦν all MSS. except B γὰρ νῦν, a metrical correction of  
no value. 339 αὐτὸν ὅτι τῷ . . . φίλος R: φίλον vulg.: αἶνεσον ὅτῳ

τρόπῳ Koek: αὐτόθεν ὅτῳ τρόπῳ Editor. 347 πάντως ἀνήσειν τῆς  
βοῆς Dobree: πάντες ἀνασείειν βοῆς (corr. to βοῆν in R) MSS. 348

τ': δ' Mein. ἀπίθανον MSS.: ἀπεθάνετ' Tyrwhitt. See Comm.  
Παρνάσιοι R: Παρνάσιοι vulg. Bentley's Παρνήσιοι is accepted by  
Editors, but the correct form is Παρνήσιοι (Meisterhans' 98 12).  
351 ἐνετίλησεν: ἐπετίλησεν Suid.

ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω·  
καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

ΧΟ. τί οὖν οὐ λέγεις, ἐπίξηνον ἐξενεγκὼν θύραζ',  
ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις ; 360  
πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει.  
ἀλλ' ἦπερ αὐτὸς τὴν δίκην διωρίσω,  
θεῖς δεῦρο τοῦπίξηνον ἐγχείρει λέγειν. 365

ΔΙ. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,  
ὁ δ' ἀνὴρ ὁ λέξων οὐτοσὶ τυννουτοσί.  
ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,  
λέξω δ' ὑπὲρ Λακεδαιμονίων ἃ μοι δοκεῖ.  
καίτοι δέδοικα πολλά· τοὺς τε γὰρ τρόπους 370  
τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,  
ἐάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν  
ἀνὴρ ἀλαζῶν καὶ δίκαια κᾶδικά·  
κάνταῦθα λανθάνουσ' ἀπεμπολῶμενοι·  
τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι 375  
οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν.  
αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἄπαθον  
ἐπίσταμαι διὰ τὴν πέρυσι κωμωδίαν.  
εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον  
διέβαλλε καὶ ψευδῇ κατεγλώττιζέ μου 380  
κάκυκλοβόρει κᾶπλυνεν, ὥστ' ὀλίγου πάνυ  
ἀπωλόμην μολυνοπραγμονούμενος.  
νῦν οὖν με πρῶτον πρὶν λέγειν ἔασατε  
ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.

356. del. Wilamowitz. 359 οὐ B C : om. R A Γ. 366 θέασαι R :  
θεᾶσθε vulg. 376 ψήφῳ δακεῖν Γ<sup>2</sup> E<sup>2</sup> Ald. : ψηφοδακεῖν R A by inter-  
change of o and ω: ψηρηδακεῖν B, a metrical correction of the pre-  
ceding.



ΧΟ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς ;  
 λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἱερωνύμου 386  
 σκοτοδασυπυκνότριχά τιν' Ἴαιδος κυνήην· 390  
 ἀλλ' ἐξάνοιγε μηχανὰς τὰς Σίσυφου,  
 ὡς σκῆψιν ἀγὼν οὗτος οὐχὶ δέξεται.

ΔΙ. ὥρα 'στὶν ἤδη καρτερὰν ψυχὴν λαβεῖν,  
 καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.  
 παῖ παῖ. 395

ΚΗΦΙΣΟΦΩΝ

τίς οὗτος,

ΔΙ. ἔνδον ἔστ' Εὐριπίδης ;

ΚΗ. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνῶμην ἔχεις.

ΔΙ. πῶς ἔνδον εἶτ' οὐκ ἔνδον ;

ΚΗ. ὀρθῶς ᾧ γέρον.

ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια  
 οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποεῖ  
 τραγωδίαν.

ΔΙ. ᾧ τρισμακάρι' Εὐριπίδην, 400  
 ὅθ' ὁ δοῦλος οὕτωςι σοφῶς ὑποκρίνεται.  
 ἐκκάλεσον αὐτόν.

ΚΗ. ἀλλ' ἀδύνατον.

ΔΙ. ἀλλ' ὅμως·

οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.  
 Εὐριπίδην, Εὐριπίδιον,

385 στρέφει R Γ: στρέφεις B. τεχνάζεις: τεχναζει or η A B Ald.  
 πορίζεις MSS.: πορίζει Herwerden. 390 τιν' Brunck: τὴν all  
 MSS. 391 ἀλλ' Suid. s. v. Σίσυφος: εἶτ' MSS. 392  
 οὐκ εἰσδέξεται MSS.: οὐ προσδέξεται Suid. (πρός and εἰς often  
 interchanged by wrong expansion of compendium, Cobet, V. L. 272):  
 οὐχὶ δέξεται Cobet. 393 ἥδη Suid., vulg.: ἄρα μοι R. 401  
 σοφῶς ὑποκρίνεται R: σαφῶς ἀπεκρίνατο vulg.

ὑπάκουσον, εἴπερ πόποτ' ἀνθρώπων τινί· 405  
Δικαιόπολις καλεῖ σε Χολλήδης, ἐγώ.

## ΕΥΡΙΠΙΔΗΣ

ἀλλ' οὐ σχολή.

ΔΙ. ἀλλ' ἐκκυκλήθητ'.

ΕΥ. ἀλλ' ἀδύνατον.

ΔΙ. ἀλλ' ὁμως.

ΕΥ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή.

ΔΙ. Εὐριπίδη,

ΕΥ. τί λέλακας ;

ΔΙ. ἀναβάδην ποεῖς, 410

ἐξὸν καταβάδην ; οὐκ ἐτὸς χωλοὺς ποεῖς.

ἀτὰρ τί τὰ ράκι' ; εἰς τραγωδίαν ἔχεις

ἐσθῆτ' ἐλεινὴν ; οὐκ ἐτὸς πτωχοὺς ποεῖς.

ἀλλ' ἀντιβολῶ πρὸς τῶν γονάτων σ', Εὐριπίδη,

δός μοι ράκιόν τι τοῦ παλαιοῦ δράματος. 415

δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν·

αὕτη δὲ θάνατον, ἣν κακῶς λέξω, φέρει.

ΕΥ. τὰ ποῖα τρύχη ; μῶν ἐν οἷς Οἶνεὺς ὁδὶ

ὁ δύσποτμος γεραιὸς ἡγωνίζετο ;

ΔΙ. οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου. 420

ΕΥ. τὰ τοῦ τυφλοῦ Φοίνικος ;

ΔΙ. οὐ Φοίνικος, οὐ·

ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.

ΕΥ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων ;

ἀλλ' ἡ Φιλοκτῆτου τὰ τοῦ πτωχοῦ λέγεις ;

406 καλεῖ : καλῶ Cobet. σε : σ' ὁ Brunck wrongly. The article is never used with the demotikon. Χολλήδης : Χωλίδης Van Leeuwen.  
412 ἀτὰρ τί τὰ ράκι' ; εἰς τραγωδίαν . . . ; Editor after Brunck ; ἡ 'κ and Richards eis. See Comm. 413 ἐλεινὴν Porson : ἐλεεινὴν

MSS. 415 τοῦ : του Bergk wrongly. 416 τῷ χόρῳ : τῇμερον Naber. 420 οὐκ Οἰνέως ἦν : οὐκ Οἰνέως οὐκ Blaydes.

- ΔΙ. οὐκ ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου. 425
- ΕΥ. ἀλλ' ἦ τὰ δυσπινῇ θέλεις πεπλώματα,  
ἂ Βελλεροφόντης εἶχ' ὁ χωλὸς οὐτοσί;
- ΔΙ. οὐ Βελλεροφόντης· ἀλλὰ κάκῃνος μὲν ἦν  
χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν.
- ΕΥ. οἶδ'· ἄνδρα Μυσὸν Τηλέφον.
- ΔΙ. ναί, Τηλέφον· 430  
τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα.
- ΕΥ. ὦ παῖ, δὸς αὐτῷ Τηλέφου ρακώματα.  
κεῖται δ' ἄνωθεν τῶν Θυεστείων ρακῶν  
μεταξὺ τῶν Ἴνους.
- ΚΗ. ἰδοὺ ταυτὶ λαβέ.
- ΔΙ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῇ,  
435 ἐνσκευάσασθαί μ' οἶον ἀθλιώτατον.  
Εὐριπίδη, 'πειδὴ περ ἐχαρίσω ταδί,  
κάκῃνά μοι δὸς τάκόλουθα τῶν ρακῶν,  
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.  
δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον,  
440 εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μή·  
τοὺς μὲν θεατὰς εἰδέναι μ' ὅς εἰμ' ἐγώ,  
τοὺς δ' αὖ χορευτὰς ἡλιθίους παρεστάναι,  
ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.
- ΕΥ. δώσω· πυκνῇ γὰρ λεπτὰ μηχανᾷ φρενί. 445
- ΔΙ. εὐδαιμονοίης, Τηλέφω δ' ἄγῳ φρονῶ.  
εὖ γ'· οἶον ἤδη ῥηματίων ἐμπίμπλαμαι.  
ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
- ΕΥ. τουτὶ λαβὼν ἄπελθε λαῖνων σταθμῶν.

436 del. Brunck. 441 ὅσπερ Suid. : ὥσπερ MSS. 442 ὅς  
B D : ὅστις R A Γ. 446 εὐδαιμονοίης : εὖ σοὶ γένοιτο Athen. 186 c.  
447 ἐμπίμπλαμαι B D : ἐπίπλαμαι vulg.

- ΔΙ. ὦ θύμ', ὀρᾷς γὰρ ὡς ἀπωθοῦμαι δόμων, 450  
πολλῶν δεόμενος σκευαρίων· νῦν δὴ γενοῦ  
γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,  
δός μοι σπυρίδιον διακεκαυμένον λύχνῳ.
- ΕΥ. τί δ', ὦ τάλας, σε τοῦδ' ἔχει πλέκους χρέος ;
- ΔΙ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν. 455
- ΕΥ. λυπηρὸς ἴσθ' ὧν ἀποχώρησον δόμων.
- ΔΙ. φεῦ·  
εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.
- ΕΥ. ἄπελθε νῦν μοι.
- ΔΙ. μᾶλλά μοι δὸς ἐν μόνον  
κοτυλίσκιον τὸ χεῖλος ἀποκεκρουσμένον.
- ΕΥ. φθείρου λαβὼν τόδ'· ἴσθ' ὀχληρὸς ὧν δόμοις. 460
- ΔΙ. οὐπὼ μὰ Δί' οἶσθ' οἷ' αὐτὸς ἐργάζει κακά.  
ἀλλ', ὦ γλυκύτατ' Εὐριπίδη, τουτὶ μόνον  
δός μοι χυτρίδιον σφογγίῳ βεβυσμένοι.
- ΕΥ. ἄνθρωπ', ἀφαιρήσει με τὴν τραγωδίαν·  
ἄπελθε ταυτηνὶ λαβών.
- ΔΙ. ἀπέρχομαι. 465  
καίτοι τί δράσω; δεῖ γὰρ ἐνδὸς οὐ μὴ τυχῶν  
ἀπόλωλ'. ἄκουσον, ὦ γλυκύτατ' Εὐριπίδη·  
τουτὶ λαβὼν ἄπειμι κού πρόσειμ' ἔτι·  
εἰς τὸ σπυρίδιον ἰσχνά μοι φυλλεῖα δός.
- ΕΥ. ἀπολεῖς μ'. ἰδοῦ σοι. φροῦδά μοι τὰ δράματα. 470
- ΔΙ. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γάρ εἰμ' ἄγαν  
ὀχληρὸς, οὐ δοκῶν με κοιράνους στυγεῖν.

454 σε B D : γε vulg. 459 κοτυλίσκιον Athen. 479 B : κυλίσκιον MSS.

460 φθείρου . . . τόδ' R : φέρου . . . ταῦθ' other MSS.  
461 μὰ Δι' Eothe. But the whole line is 'aside.' 463 σφογγίῳ : σπογγίῳ R. For the Attic forms σφόνδυλος, σφυράς, ἀσφάραγος, &c., see Meisterhans 78. 8, Kühner-Blass, § 63. 1.

οἷμοι κακοδαίμων, ὥς ἀπόλωλ'. ἐπελαθόμεν  
ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.

Εὐριπίδιον ᾧ φιλτάτιον καὶ γλυκύτατον, 475  
κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,  
πλὴν ἐν μόνον, τουτὶ μόνον τουτὶ μόνον,  
σκάνδικά μοι δὸς μητρόθεν δεδεγμένος.

ΕΥ. ἀνὴρ ὑβρίζει· κλῆε πηκτὰ δωμάτων.

ΔΙ. ᾧ θυμ', ἀνευ σκάνδικος ἐμπορευτέα. 480  
ἄρ' οἶσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,  
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;  
πρόβαινέ νυν ᾧ θυμέ· γραμμὴ δ' αὐτῇ.  
ἔστηκας; οὐκ εἶ καταπιδὼν Εὐριπίδην;  
ἐπήνεσ'· ἄγε νυν, ᾧ τάλαινα καρδία, 485  
ἄπελθ' ἐκεῖσε, κᾶτα τὴν κεφαλὴν ἐκεῖ  
παράσχεις εἰποῦσ' ἄττ' ἂν αὐτῇ σοι δοκῇ.  
τόλμησον ἴθι χώρησον, ἄγαμαι καρδιάς.

ΧΟ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν 490  
ἀναίσχυντος ὢν σιδηροῦς τ' ἀνὴρ,  
ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα  
ἅπασι μέλλεις εἰς λέγειν τάναντία.  
ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἰῶ νυν,  
ἐπειδήπερ αὐτὸς αἰρεῖ, λέγε. 495

ΔΙ. μή μοι φθονήσῃτ', ἄνδρες οἱ θεώμενοι,  
εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν  
μέλλω περὶ τῆς πόλεως, τρυγῶδιαν ποῶν.  
τὸ γὰρ δίκαιον οἶδε καὶ τρυγῶδία. 500  
ἐγὼ δὲ λέξω δεινὰ μὲν δίκαια δέ.  
οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι

475 ᾧ φιλτάτιον καὶ γλυκύτατον A B C : γλυκύτατον καὶ φιλτάτιον R :  
γλυκύτατον ᾧ φιλτάτιον Suid. Perhaps one should read ᾧ φιλτάτιον ᾧ  
γλυκύτατον.



ξένων παρόντων τὴν πόλιν κακῶς λέγω.  
 αὐτοὶ γὰρ ἐσμεν οὐπὶ Ληναίῳ τ' ἀγών,  
 κοῦπω ξένοι πάρεισιν· οὔτε γὰρ φόροι 505  
 ἤκουσιν οὐτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·  
 ἀλλ' ἐσμέν αὐτοὶ νῦν γε περιεπτισμένοι·  
 τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.  
 ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,  
 καυτοῖς ὁ Ποσειδῶν οὐπὶ Ταινάρῳ θεὸς 510  
 σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·  
 κάμοι γὰρ ἐστὶν ἀμπέλια κεκομμένα.  
 ἀτὰρ φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,  
 τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα ;  
 ἡμῶν γὰρ ἄνδρες, κοῦχὶ τὴν πόλιν λέγω, 515  
 μέμνησθε τοῦθ' ὅτι οὐχὶ τὴν πόλιν λέγω,  
 ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα,  
 ἄτιμα καὶ παράσημα καὶ παράξενα,  
 ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·  
 κεῖ' που σίκυον ἴδοιεν ἢ λαγῶδιον 520  
 ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἅλας,  
 ταῦτ' ἦν Μεγαρικὰ κάπέπρατ' αὐθημερόν·  
 καὶ ταῦτα μὲν δὴ σμικρὰ κάπιχώρια,  
 πόρνην δὲ Σιμαίθαν ἰόντες Μέγαράδε  
 νεανῖαι κλέπτουσι μεθυσοκότταβοι· 525  
 καὶ θ' οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι  
 ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·

510 καυτοῖσιν αἰθῖς Herwerden. 512 ἐστὶν ἀμπέλια κεκομμένα :  
 διακεκομμένα R by dittography of ΛΙΑ : ἐστὶ τὰμπέλια Meineke. 515  
 κοῦχὶ R : οὐχὶ vulg. Cf. 116 κοῦκ R : οὐκ vulg., where κοῦκ is clearly  
 right. 521 χόνδρους ἅλας Elmsley : χονδρὰς ἅλας R : χόνδρους ἁλός  
 vulg. 527 πόρνας R Athen. xiii. 570 : πόρνα vulg. Bachmann  
 reads plur., holding that δύο takes dual of masc. and neut. subst.,  
 plur. of fem. (Spec. s. v. δύο.)

κἀντεῦθεν ἀρχὴ τοῦ πολέμου κατερράγη  
 "Ελλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.  
 ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος 530  
 ἥστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,  
 ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,  
 ὡς χρὴ Μεγαρέας μήτε γῇ μήτ' ἐν ἀγορᾷ  
 μήτ' ἐν θαλάττῃ μήτ' ἐν οὐρανῷ μένειν.  
 ἐντεῦθεν οἱ Μεγαρῆς, ὅτε δὴ 'πείνων βάδην, 535  
 Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως  
 μεταστραφείη τὸ διὰ τὰς λαικαστρίας·  
 κοῦκ ἠθέλομεν ἡμεῖς δεομένων πολλάκις.  
 κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.  
 ἐρεῖ τις, οὐ χρῆν· ἀλλὰ τί χρῆν, εἶπατε. 540  
 φέρ' εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει  
 ἀπέδοτο φήνας κυνίδιον Σεριφίων,  
 καθῆσθ' ἂν ἐν δόμοισιν; ἦ πολλοῦ γε δεῖ·  
 καὶ κάρτα μέντ' αὖ εὐθέως καθείλκετε  
 τριακοσίας ναῦς, ἦν δ' ἂν ἡ πόλις πλέα 545  
 θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς,  
 μισθοῦ διδομένου, παλλαδίων χρυσουμένων,  
 στοᾶς στεναχούσης, σιτίων μετρουμένων,  
 ἀσκῶν, τροπωτήρων, κάδους ὠνουμένων,  
 σκορόδων, ἐλαῶν, κρομμύων ἐν δικτύοις, 550  
 στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων·  
 τὸ νεώριον δ' αὖ κωπέων πλατουμένων,  
 τύλων ψοφούντων, θαλαμιῶν τροπουμένων,  
 αὐλῶν, κελευστῶν, νιγλάρων, συριγμάτων.

42 φήνας: χῆν' ἢ Van L.  
 werden.

546 τριηράρχου: τριηράρχους Her-  
 werden.

549 κάδους ὠνουμένων: κάδων, ὠνωμένων Herw.

ταῦτ' οἶδ' ὅτι ἂν ἐδρᾶτε· τὸν δὲ Τήλεφον 555  
οὐκ οἴομεσθα ; νοῦς ἄρ' ἡμῖν οὐκ ἔνι.

## ΗΜΙΧΟΡΙΟΝ Α

ἄληθες, ὠπίτριπτε καὶ μιαρῶτατε ;  
ταυτὶ σὺ τολμᾶς πτωχὸς ὢν ἡμᾶς λέγειν,  
καὶ συκοφάντης εἴ τις ἦν ὠνείδισας ;

## ΗΜΙΧΟΡΙΟΝ Β

νῆ τὸν Ποσειδῶ καὶ λέγει γ' ἅπερ λέγει 560  
δίκαια πάντα κούδεν αὐτῶν ψεύδεται.  
Ημ<sup>α</sup> εἴτ' εἰ δίκαια, τοῦτον εἰπεῖν αὐτ' ἐχρήν ;  
ἀλλ' οὔτι χαίρων ταῦτα τολμήσει λέγειν.  
Ημ<sup>β</sup> οὗτος σὺ ποῖ θεῖς ; οὐ μενεῖς ; ὥς εἰ θενεῖς  
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα. 565  
Ημ<sup>α</sup> ἰὼ Λάμαχ', ὦ βλέπων ἀστραπάς,  
βοήθησον, ὦ γοργολόφα, φανείς,  
ἰὼ Λάμαχ', ὦ φίλ', ὦ φυλέτα·  
εἴτε ἔστι ταξίαρχος ἢ στρατηγὸς ἢ  
τειχομάχας ἀνήρ, βοηθησάτω 570  
τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος.

## ΛΑΜΑΧΟΣ

πόθεν βοῆς ἤκουσα πολεμιστηρίας ;  
ποῖ χρὴ βοηθεῖν ; ποῖ κυδοιμὸν ἐμβαλεῖν ;  
τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγατος ;

556 ἡμῖν : ὑμῖν Ald. 563 οὔτι Bentley : οὐδὲ MSS. 566 ὦ  
Hermann : ἰὼ MSS. 569 εἴτε τις ἔστι . . . A Γ C, R (om. ἢ στρα-  
τηγὸς ἢ) : εἴτ' ἔστι τις . . . B Ald. Elmsley follows R with insertion  
of τις after ταξίαρχος. The reading of A gives dochmiac + an iambic  
dimeter, with omission of τις, an iambic senarius. See Comm.  
570 τειχομάχας : τευχομάχας Mein., Herw.

- Ημ<sup>β</sup> ὦ Λάμαχ' ἦρως, τῶν λόφων καὶ τῶν λόχων. 575  
 Ημ<sup>α</sup> ὦ Λάμαχ', οὐ γὰρ οὗτος ἄνθρωπος πάλαι  
 ἄπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;  
 ΛΑ. οὗτος σὺ τολμᾷς πτωχὸς ὢν λέγειν τάδε; 577<sup>1</sup>  
 ΔΙ. ὦ Λάμαχ' ἦρως, ἀλλὰ συγγνώμην ἔχει,  
 εἰ πτωχὸς ὢν εἰπὸν τι κάστωμυλάμην.  
 ΛΑ. τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς;  
 ΔΙ. οὐκ οἶδά πω·  
 ὑπὸ τοῦ δέους γὰρ τῶν ὀπλων εἰλιγγιῶ. 581  
 ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.  
 ΛΑ. ἰδοῦ.  
 ΔΙ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.  
 ΛΑ. κεῖται.  
 ΔΙ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ πτερόν.  
 ΛΑ. τουτὶ πτίλον σοι.  
 ΔΙ. τῆς κεφαλῆς νύν μου λαβοῦ,  
 ἵν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους. 586  
 ΛΑ. οὗτος τί δράσεις; τῷ πτίλῳ μέλλεις ἐμείν;  
 πτίλον γάρ ἐστιν—  
 ΔΙ. εἰπέ μοι τίνος ποτὲ  
 ὄρνιθός ἐστιν; ἄρα κομπολακύθου;  
 ΛΑ. οἴμ' ὥς τεθνήξεις.  
 ΔΙ. μηδαμῶς ὦ Λάμαχε· 590  
 οὐ γὰρ κατ' ἰσχύν ἐστιν· εἰ δ' ἰσχυρὸς εἶ,  
 τί μ' οὐκ ἀπεψίλωσας; εὖοπλος γὰρ εἶ.  
 ΛΑ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὢν;

575 R assigns to Chor., other MSS. to Dicaeopolis. λόφων : φίλων R. 577<sup>b</sup> Wilam. transfers to 593, ejecting that line. See Comm. there. 580 πω : ἐτι Blaydes : τοι Herw. needlessly. 584 τὸ πτερόν : δὸς πτερόν Mein. See Comm.

ΔΙ. ἐγὼ γάρ εἰμι πτωχός ;

ΛΑ. ἄλλα τίς γὰρ εἶ ;

ΔΙ. ὅστις ; πολίτης χρηστός, οὐ σπουδαρχίδης, 595  
ἀλλ' ἐξ ὅτου περ ὁ πόλεμος, στρατωνίδης,  
σὺ δ' ἐξ ὅτου περ ὁ πόλεμος, μισθοαρχίδης.

ΛΑ. ἐχειροτόνησαν γάρ με—

ΔΙ. κόκκυγές γε τρεῖς.

ταυτ' οὖν ἐγὼ βδελυττόμενος ἐσπείσάμην,  
ὀρῶν πολιοῦς μὲν ἄνδρας ἐν ταῖς τάξεσιν, 600  
νεανίας δ' οἴους σὲ διαδεδρακότας,  
τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς  
δραχμάς,

Τεισαμενοφαινίππους Πανουργιππαρχίδας,  
ἐτέρους δὲ παρὰ Χάρητι τοὺς δ' ἐν Χάοσιν,  
Γερητοθεοδώρους Διομειαλαζόνας, 605  
τοὺς δ' ἐν Καμαρίνῃ κὰν Γέλα κὰν Καταγέλα.

ΛΑ. ἐχειροτονήθησαν γάρ.

ΔΙ. αἴτιον δὲ τί

ὑμᾶς μὲν αἰεὶ μισθοφορεῖν ἀμηγέπη,  
τωνδὶ δὲ μηδέν' ; ἐτεδὸν ᾧ Μαριλάδῃ  
ἤδη πεπρέσβευκας σὺ πολιοῦς ᾧ μίαν ; 610  
ἀνένευσεν· καίτοι γ' ἐστὶ σῶφρων κάργάτης.  
τί δαὶ Δράκυλλος ἢ Εὐφορίδης ἢ Πρινίδης ;  
εἰδέν τις ὑμῶν τάκβάταν' ἢ τοὺς Χάοντας ;  
οὐ φασιν. ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,  
οἷς ὑπ' ἐράνου τε καὶ χρεῶν πρόφῃν ποτέ, 615

601 οἶος (sic) T<sup>2</sup> : οἴους σὺ vulg. 610 ᾧν ; ἐν R : ᾧν ; ἐν ἡ Suid. :  
ᾧν ἐν ἡ vulg. : ἐνί Elmsley. Qu. τί δαί ; or μίαν ; 612 τί δ'  
'Ανθράκυλλος Reiske : τί δαὶ Δράκυλλος MSS. 613 εἶδεν B :  
οἶδεν vulg. 615 ὑπ' Bentley : ὑπὲρ MSS.



ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας,  
ἅπαντες ' ἐξίστω ' παρήνουν οἱ φίλοι.

ΛΑ. ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά ;

ΔΙ. οὐ δῆτ' ἐὰν μὴ μισθοφορῇ γε Λάμαχος.

ΛΑ. ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις 620

ἀεὶ πολεμήσω καὶ ταραῶω πανταχῇ  
καὶ ναυσὶ καὶ πεζοῖσι κατὰ τὸ καρτερόν.

ΔΙ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις

ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις  
πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχῳ δὲ μή. 625

ΧΟ. ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μεταπείθει  
περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀναπαί-  
στοις ἐπίωμεν.

ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδά-  
σκαλος ἡμῶν,

οὕτω παρέβη πρὸς τὸ θέατρον λέξων ὥς δεξιός  
ἐστιν·

διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις  
ταχυβούλοις, 630

ὥς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθ-  
υβρίζει,

ἀποκρίνασθαι δεῖται νυνὶ πρὸς Ἀθηναίους μετα-  
βούλους.

φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ  
ποιητής,

παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίσσασθαι ἀπατᾶσθαι,  
μηδ' ἥδεσθαι θωπευομένους, μηδ' εἶναι χαυνοπο-  
λίτας. 635

616 οὐκ ἐχέοντες Herwerden. 632 ἀποκρίνεσθαι E<sup>2</sup> Ald. 633  
ἄξιος: αἷτιος Bentley. 635 μῆθ' . . . μῆτε MSS.: μῆδ' . . . μῆδ' Mein.,  
cf. 657.

πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις  
 ἐξαπατῶντες  
 πρῶτον μὲν ἰστεφάνους ἐκάλουν· κάπειδὴ τοῦτό  
 τις εἶποι,  
 εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων  
 ἐκάθησθε.  
 εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν  
 Ἀθήνας,  
 ἤϋρετο πᾶν ἂν διὰ τὰς λιπαράς, ἀφύων τιμὴν  
 περιάψας. 640  
 ταῦτα ποήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν γεγέ-  
 νηται,  
 καὶ τοὺς δῆμους ἐν ταῖς πόλεσιν δείξας ὡς δημο-  
 κρατοῦνται.  
 τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ὑμῖν  
 ἀπάγοντες  
 ἥξουσιν ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἄριστον,  
 ὅστις παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ  
 δίκαια. 645  
 οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω κλέος  
 ἤκει,  
 ὅτε καὶ βασιλεὺς Λακεδαιμονίων τὴν πρεσβείαν  
 βασανίζων  
 ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ  
 κρατοῦσιν,  
 εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἶποι κακὰ  
 πολλά·

636 οἱ πρέσ. ἀπὸ MSS. : corr. Bentley.  
 τὸ vulg.

643 ἐκ : οὐκ Herwerden.

640 εὔρετο R Suid. : εὔρε

645 παρεκινδύνευσεν

Ἀθηναίοις εἰπεῖν MSS. : corr. Hermann.  
 ὅντως Richards.

646 οὕτω δ' : οὕτως Elmsley :

τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους  
γεγενῆσθαι 650

καὶ τῷ πολέμῳ πολὺ νικήσειν τοῦτον ξύμβουλον  
ἔχοντας.

διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προκα-  
λοῦνται

καὶ τὴν Αἴγιναν ἀπαιτοῦσιν· καὶ τῆς νήσου μὲν  
ἐκείνης

οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν  
ἀφέλωνται.

ἀλλ' ὑμεῖς τοι μή ποτ' ἀφῆσθ'· ὥς κωμωδήσει τὰ  
δίκαια· 655

φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγὰθ', ὥστ' εὐδαί-  
μονας εἶναι,

οὐ θωπεύων οὐδ' ὑποτείνων μισθοὺς οὐδ' ἐξαπα-  
τύλλων,

οὐδὲ πανουργῶν οὐδὲ κατάρδων, ἀλλὰ τὰ βέλτιστα  
διδάσκων.

πρὸς ταῦτα Κλέων καὶ παλαμάσθω

καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω. 660

τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον

ξύμμαχον ἔσται, κοῦ μή ποθ' ἀλῶ

περὶ τὴν πόλιν ὣν ὥσπερ ἐκεῖνος

δειλὸς καὶ λακαταπύγων. 664

δεῦρο Μοῦσ' ἐλθὲ φλεγυρὰ πυρὸς ἔχουσα μένος  
ἔντονος Ἀχαρνική.

εἶον ἐξ ἀνθρώκων πρινίνων φέψαλος ἀνήλατ'  
ἐρεθιζόμενος οὐρία ριπίδι,

650 τε γενέσθ' ἂν Müller. 655 ἀφήσετε R: ἀφήσεθ' vulg.: ἀφήσηθ'  
Ald.: ἀφῆθ' Tyrwhitt: ὑμεῖς οὐ τοι μή ποτ' ἀφῆθ'· ὥς κωμωδεῖ τὰ  
δίκαια Richards. 657 οὐδ' . . . οὐδ' Suid.: οὐθ' . . . οὐτ' (οὐδ' R) vulg.

ἡνίκ' ἂν ἐπανθρακίδες ὧσι παρακείμεναι, 670  
 οἱ δὲ Θασίαν ἀνακυκῶσι λιπαράμπυκα,  
 οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἔλθῃ μέλος ἔντονον  
 ἀγροικότερον  
 ὥς ἐμὲ λαβοῦσα τὸν δημότην. 675

οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει·  
 οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν  
 γηροβοσκοῦμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν,  
 οἵτινες γέροντας ἄνδρας ἐμβαλόντες εἰς γραφὰς  
 ὑπὸ νεανίσκων ἔατε καταγελασθαι ῥητόρων, 680  
 οὐδὲν ὄντας, ἀλλὰ κωφούς καὶ παρεξηγημένους,  
 οἷς Ποσειδῶν ἀσφάλειός ἐστιν ἢ βακτηρία·  
 τονθορύζοντες δὲ γῆρα τῷ λίθῳ προσέσταμεν,  
 οὐχ ὀρῶντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην.  
 ὁ δὲ νεανίαν ἑαυτῷ σπουδάσας ξυνηγορεῖν, 685  
 εἰς τάχος παίει ξυνάπτων στρογγύλοις τοῖς ῥήμασιν·  
 κατ' ἀνελκύσας ἐρωτᾷ σκανδάληθρ' ἰστάς ἐπῶν  
 ἄνδρα Τιθωνὸν σπαράττων καὶ ταράττων καὶ κυκῶν.  
 ὁ δ' ὑπὸ γήρωσ μασταρύζει, κατ' ὀφλῶν ἀπέρχεται,  
 εἶτα λύζει καὶ δακρύει καὶ λέγει πρὸς τοὺς  
 φίλους, 690  
 'οὐ μ' ἐχρῆν σορὸν πρίασθαι τοῦτ' ὀφλῶν ἀπέρχο-  
 μαι.'

ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι πολιδὸν ἄνδρα περὶ  
 κλειψύδραν,

671 ἀνακυκῶσι R : ἀνακυκλῶσι vulg. : κυκῶσι Suid. 672 κάπτωσι  
 Mein. : βάπτωσι Hamaker, Blaydes. See Comm. 674 ἔντονον  
 ἀγροικότερον A : εὕτ. ἀγροικότονον vulg. 685 νεανίας MSS. :  
 νεανίαν Elmsley. ἑαυτῷ : ἐπ' αὐτῷ Richards : ἐάν τω . . . ξυνηγορή  
 Kontos. 690 εἶτα λύζει : εἶτ' ἀλύει Schol. 693 περὶ : παρὰ  
 Dobree wrongly.

πολλὰ δὴ ξυμπονήσαντα καὶ θερμὸν ἀπομορξάμενον  
 ἀνδρικὸν ἰδρώτα δὴ καὶ πολύν,  
 ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν ;  
 εἶτα Μαραθῶνι μὲν ὅτ' ἦμεν ἐδιώκομεν,  
 νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα, κᾶτα  
 πρὸς ἀλίσκόμεθα. 700  
 πρὸς τάδε τίς ἀντερεῖ Μαρψίας ;

τῷ γὰρ εἰκὸς ἄνδρα κυφὸν ἡλίκον Θουκυδίδην  
 ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρηνίᾳ,  
 τῷδε τῷ Κηφισοδήμῳ τῷ λάλῳ ξυνηγόρῳ ; 705  
 ὥστ' ἐγὼ μὲν ἡλέησα κάπεμορξάμην ἰδὼν  
 ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον,  
 ὃς μὰ τὴν Δῆμητρ', ἐκεῖνος ἡνίκ' ἦν Θουκυδίδης,  
 οὐδ' ἂν αὐτὴν τὴν Ἀχαιὴν ῥαδίως ἡνέσχετο,  
 ἀλλὰ κατεπάλαισε μέντ' αὖ πρῶτον Εὐάθλους δέκα,  
 κατεβόησε δ' ἂν κεκραγὼς τοξότας τρισχιλίους, 711  
 περιετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς  
 ξυγγενεῖς.

ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἐᾶθ' ὕπνου τυχεῖν,  
 ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ἦ  
 τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος, 715  
 τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χῶ Κλεινίου.  
 κάξελαύνειν χρὴ τὸ λοιπόν, κὰν τύχητε, ζημιοῦν,  
 τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

ΔΙ. ὅροι μὲν ἀγορᾶς εἰσιν οἷδε τῆς ἐμῆς.

ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις 720

702 τίς : τί Elmsley. 704 ἐν τῇ Van L. 705 Κηφισοδήμου  
 Hamaker. 709 αὐτὴν τὴν Ἀχαιάν : Ἀχαίραν C : Ἀγραίαν C. S.  
 Headlam : ᾤ . . . Ἀνταῖος παλαιῶν Herw. 710 μὲν γ' ἂν Bentley :  
 μεντᾶν Reiske : μὲν R : μὲν or μὲν ἂν vulg. 717 κὰν φύγη τις  
 MSS. : σφαλῇ Van L. : ὄφλῃ or ἀλῶ Blaydes : κὰν τύχητε Editor.



ἔξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις,  
 ἐφ' ὅτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή.  
 ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι  
 τρεῖς τοὺς λαχόντας τοῦσδ' ἱμάντας ἐκ Λεπρῶν.  
 ἐνταῦθα μήτε συκοφάντης εἰσίτω 725  
 μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνὴρ.  
 ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπείσάμην  
 μέτειμ', ἵνα στήσω φανεράν ἐν τᾷ ἀγορᾷ.

## ΜΕΓΑΡΕΥΣ

ἀγορὰ 'ν Ἀθάναις χαῖρε Μεγαρεῦσιν φίλα.  
 ἐπόθουν τυ ναὶ τὸν φίλιον ᾗπερ ματέρα. 730  
 ἀλλ' ὦ πόνηρα κώρι' ἀθλίῳ πατρός,  
 ἄμβρατε ποττὰν μᾶδδαν, αἶ χ' εὖρητέ πα.  
 ἀκούετε δῆ, ποτέχετ' ἐμὴν τὰν γαστέρα·  
 πότερα πεπρᾶσθαι χρῆδδ' ἢ πεινῆν κακῶς;

## ΚΟΡΑ

πεπρᾶσθαι πεπρᾶσθαι. 735  
 ΜΕ. ἐγὼ νῦν καὶ καὶ τὸς φάμι. τίς δ' οὕτως ἄνους  
 ὃς ὑμέ κα πρίαιτο φανεράν ζαμίαν;  
 ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά,  
 χοίρως γὰρ ὑμὲ σκευάσας φασὼ φέρειν.  
 περίθεσθε τάσδε τὰς ὀπλὰς τῶν χοιρίων. 740

722 del. Elmsley. 728 φανεράν: φανερώς R. 731 κώρι'  
 Elmsley: κόρι' A Γ: κόριχ' R. ἀθλίου MSS. Edd. (except Van L.)  
 restore the ω form in this and corresponding cases, but with doubt-  
 ful warrant. Our knowledge of the Megarian dialect is very  
 scanty, it may have been influenced by Attic and certainly had  
 affinities with the *mitior Dorismos* of Corinth. Megarian inscrip-  
 tions of the third cent. always show *ou* and *ous* in gen. sing. and  
 accus. plur. of second decl. 733 ἀκούετε Vat. Pal. 128, C:  
 ἀκουέτον vulg. 739 φέρειν: φέρειν Brunek, but -ειν is required  
 by metre in 835 and supported by Megarian inserr.

ὅπως δὲ δοξεῖτ' εἶμεν ἐξ ἀγαθᾶς ὕος·  
ὥς ναὶ τὸν Ἑρμᾶν, αἵπερ ἰξεῖτ' οἴκαδ' ἰσ  
ἄπρατα, πειρασεῖσθε τᾶς λιμῶ κακῶς.  
ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ρυγχία,  
κῆπειτεν εἰς τὸν σάκκον ᾧδ' εἰσβαίνετε. 745

ὅπως δὲ γρυλλιξεῖτε καὶ κοῖξετε  
χῆσεῖτε φωνὰν χοιρίων μυστηρικῶν.  
ἐγὼν δὲ καρυξῶ Δικαιοπόλιν ὅπα·  
Δικαιοπόλι, ἧ λῆς πρίασθαι χοιρία;

ΔΙ. τί; ἀνὴρ Μεγαρικός;

ΜΕ. ἀγορασοῦντες ἴκομεν. 750

ΔΙ. πῶς ἔχετε;

ΜΕ. διαπεινᾶμες αἰὲ ποττὸ πῦρ.

ΔΙ. ἀλλ' ἡδύ τοι νῆ τὸν Δί', ἣν αὐλὸς παρῇ.  
τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν;

ΜΕ. οἶα δῆ.

ὅκα μὲν ἐγὼν τηνῶθεν ἐμπορευόμεν,  
ἄνδρες πρόβουλοι τοῦτ' ἔπραττον τᾷ πόλει, 755  
ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα.

ΔΙ. αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων.

ΜΕ. σά μάν;

ΔΙ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σίτος ὦνιος;

ΜΕ. παρ' ἀμὲ πολυτίματος ᾗπερ τοῖ θεοί.

ΔΙ. ἄλας οὖν φέρεις;

ΜΕ. οὐχ ὑμὲς αὐτῶν ἄρχετε; 760

ΔΙ. οὐδὲ σκόροδα;

741 εἶμεν Dind. : εἰμὲν Vat. Pal. 128, C : ἦμεν R. 743 ἄπρατα  
Ahrens : τὰ πρᾶτα Ald. : τὰ πρῶτα vulg. 748 Δικαιοπόλις δὲ πᾶ ;  
Hamaker. 750 ἴκομεν R : ἦκομεν vulg. : ἦκομεν Ald. : εἴκομεν Berlin  
Texts. ἀγοράσοντες MSS. : ἀγορασοῦντες (Doric fut.) Elmsley.  
754 ἐμπορευόμεν : ἐνεπορευόμεν Van L. 757 ἀπῆλλάξεσθε Cobet.  
759 παρ' ἀμὲ : παρ' ἀμὲ Elmsley wrongly.

- ME. ποῖα σκόροδ' ; ὑμέσ τῶν αἰεί,  
ὅκκ' ἐσβάλλητε, τὼς ἀρωραῖοι μύες  
πάσσακι τὰς ἄγλιθας ἐξορύσσετε.
- ΔΙ. τί δαὶ φέρεις ;
- ME. χοίρως ἐγώνγα μυστικάς.
- ΔΙ. καλῶς λέγεις· ἐπίδειξον.
- ME. ἀλλὰ μὰν καλαί. 765  
ἄντεινον αἱ λῆς· ὥς παχεῖα καὶ καλά.
- ΔΙ. τουτὶ τί ἦν τὸ πρᾶγμα ;
- ME. χοῖρος ναὶ Δία.
- ΔΙ. τί λέγεις σύ ; ποδαπῇ χοῖρος ἦδε ;
- ME. Μεγαρικά.  
ἢ οὐ χοῖρός ἐσθ' ἄδ' ;
- ΔΙ. οὐκ ἔμοιγε φαίνεται.
- ME. οὐ δεινά ; θᾶσθε τῷδε τὰς ἀπιστίας· 770  
οὗ φατι τάνδε χοῖρον εἶμεν. ἀλλὰ μάν,  
αἱ λῆς, περίδου μοι περὶ θυμιτιδᾶν ἀλῶν,  
αἱ μὴ 'στιν οὗτος χοῖρος Ἑλλάνων νόμφ.  
ἦ λῆς ἀκοῦσαι φθεγγομένας ;
- ΔΙ. νῆ τοὺς θεοὺς  
ἔγωγε.
- ME. φώνει δὴ τὸ ταχέως χοιρίον.  
οὐ χρῆσθα ; σιγῆς ὧ κάκιστ' ἀπολουμένα ;  
πάλιν τυ ἀποισῶ ναὶ τὸν Ἑρμᾶν οἴκαδης.

## ΚΟΡΗ

κοῖ κοῖ.

780

ME. αὐτα 'στὶ χοῖρος ;

770 τόνδε· τὰς Elmsley ; τοῦδε τὰς Van L. 772 θυμητίδαν R :  
θυματιδᾶν vulg. : θυμητίδων Suid. : Θυμαिताδᾶν Editor. 780 κοῖ  
six times in Berlin Texts.

ΔΙ. νῦν γε χοῖρος φαίνεται.

ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;

ΜΕ. ναὶ τὸν Ποτειδᾶν καὶ κ' ἄνις γὰρ τῷ πατρός.

ΔΙ. τί δ' ἐσθίει μάλιστα;

ΜΕ. πάνθ' ἃ κα διδῶς.

αὐτὸς δ' ἐρώτη.

ΔΙ. χοῖρε χοῖρε.

ΚΟ. κοῦ κοῦ. 800

ΔΙ. τρώγοις ἄν ἐρεβίνθους;

ΚΟ. κοῦ κοῦ κοῦ.

ΔΙ. τί δαί; φιβάλεως ἰσχάδας;

ΚΟ. κοῦ κοῦ.

ΔΙ. τί δαὶ σύ; τρώγοις ἄν;

ΚΟ. κοῦ κοῦ κοῦ.

ΔΙ. ὥς ὅξυν πρὸς τὰς ἰσχάδας κεκράγατε.

ἐνεγκάτω τις ἔνδοθεν τῶν ἰσχάδων 805

τοῖς χοιριδίοισιν. ἄρα τρώξονται; βαβαί,

οἶον ῥοθιάζουσ', ὦ πολυτίμηθ' Ἡράκλεις.

ποδαπὰ τὰ χοιρί'; ὥς Τραγασαῖα φαίνεται.

ΜΕ. ἀλλ' οὐκὶ πάσας κατέτραγον τὰς ἰσχάδας.

ἐγὼ γὰρ αὐτᾶν τάνδε μίαν ἀνειλόμαν. 810

ΔΙ. νῆ τὸν Δί' ἀστείω γε τὸ βοσκήματε·

πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.

ΜΕ. τὸ μὲν ἄτερον τούτων σκορόδων τροπαλίδος,

τὸ δ' ἄτερον, αἱ λῆς, χοίνικος μόνας ἁλῶν.

ΔΙ. ὠνήσομαί σοι· περιμέν' αὐτοῦ.

798 Ποτειδᾶν Γ Ald.: Ποσειδῶ R. καὶ κ' ἄνις Blaydes: κᾶν ἄνευ MSS.: καὶ κ' ἄνευ Wilam.-Schubart. 803 σύ; τρώγοις ἄν; Elmsley: σύκα τρώγοις (σὺ κατατρώγοις R C) ἄν αὐτὸς or αὐτὸς ἄν MSS.: del. Bentley as marginal note on 802. 809 οὐκὶ Pökel: οὐτι MSS. 804 κεκράγατε: -τον Brunck. 814 μόνας: μιᾶς Blaydes.

ME. ταῦτα δῆ. 815

Ἑρμῇ ἔμπολαίῃ τὰν γυναιῖκα τὰν ἐμὴν  
οὕτω μ' ἀποδόσθαι τὰν τ' ἐμωυτῷ ματέρα.

### ΣΥΚΟΦΑΝΤΗΣ

ὦνθρωπε ποδαπός ;

ME. χοιροπώλας Μεγαρικός.

ΣΥ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδὶ  
πολέμια καὶ σέ.

ME. τοῦτ' ἐκεῖν', ἵκει πάλιν 820

ὄθενπερ ἀρχὰ τῶν κακῶν ἀμὴν ἔφν.

ΣΥ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον ;

ME. Δικαιόπολι Δικαιόπολι φαντάδδομαι.

ΔΙ. ὑπὸ τοῦ ; τίς ὁ φαίνων σ' ἐστίν ; ἀγορανόμοι,  
τοὺς συκοφάντας οὐ θύραζ' ἐξείρξετε ; 825  
τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος ;

ΣΥ. οὐ γὰρ φανῶ τοὺς πολεμίους ;

ΔΙ. κλάων γε σύ,  
εἰ μὴ ἔρωσε συκοφαντήσεις τρέχων.

ME. οἶον τὸ κακὸν ἐν ταῖς Ἀθάναις τοῦτ' ἐνι.

ΔΙ. θάρρει Μεγαρική· ἀλλ' ἦς τὰ χοιρίδι' ἀπέδου 830  
τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἄλας,  
καὶ χαῖρε πόλλ'.

ME. ἀλλ' ἀμὴν οὐκ ἐπιχώριον.

ΔΙ. πολυπραγμοσύνη νυν ἐς κεφαλὴν τράποιτ' ἐμοί.

ME. ὦ χοιρίδια πειρῆσθε κᾶνις τῷ πατρὸς  
παίειν ἐφ' ἀλὶ τὰν μάδδαν, αἵκα τις διδῶ. 835

824 ὑπὸ τοῦ : ὑπὸ του R Γ, assigning to Megarian. 826 τί δὴ  
Brunck : τίη MSS. 828 τρέχων R : ἰὼν vulg. 833 πολυπραγ-  
μοσύνης (-η R) νῦν MSS. : πολυπραγμονεῖς σύ γ'. Vürtheim, Van L. :  
πολυπραγμοσύνη 'στὶν Willem's : πολυπραγμοσύνη (voc.) . . . τράποι'  
Herwerden. 834 κάπτειν ἐθ' ἄλις Herw.



ΧΟ. εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἱ προβαίνει  
 τὸ πρᾶγμα τοῦ βουλευματος; καρπώσεται γὰρ ἀνὴρ  
 ἐν τᾷγορᾷ καθήμενος·  
 καὶ ἐισίῃ τις Κτησίας  
 ἢ συκοφάντης ἄλλος, οἷ-  
 μῶζων καθεδεῖται.

840

οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι,  
 οὐδ' ἐξομόρξεται Πρέπιδι τὴν εὐρυπρωκτίαν σοι,  
 οὐδ' ὥστιεῖ Κλεωνύμφ·  
 χλαῖναν δ' ἔχων φανὴν δίει  
 κοῦ ξυντυχῶν σ' Ὑπέρβολος  
 δικῶν ἀναπλήσει.

845

οὐδ' ἐντυχῶν ἐν τᾷγορᾷ πρόσσεισί σοι βαδίζων  
 Κρατῖνος ἀεὶ κεκαρμένος μοιχὸν μιᾷ μαχαίρᾳ,  
 ὁ περιπόνηρος Ἀρτέμων,  
 ὁ ταχὺς ἄγαν τὴν μουσικήν,  
 ὅζων κακὸν τῶν μασχαλῶν  
 πατρὸς Τραγασαίου.

850

οὐδ' αὖθις αὖ σε σκώψεται Πάυσων ὁ παμπόνηρος  
 Λυσίστρατός τ' ἐν τᾷγορᾷ, Χολαργέων ὄνειδος,  
 ὁ περιαιουργὸς τοῖς κακοῖς,  
 ῥιγῶν τε καὶ πεινῶν ἀεὶ  
 πλεῖν ἢ τριάκονθ' ἡμέρας  
 τοῦ μηνὸς ἐκάστου.

855

842 πημανεῖ τι L. Dindorf: πημανεῖται MSS.: πημανεῖ Suid.  
 846 σ' R: om. vulg. B Δ insert σέ after δικῶν. 849 ἀεὶ: εὖ  
 Fritzsche: ἀπο- Reisig to avoid Cyclic Anap. Another instance  
 in lyric iamb. tetr. Pax 948 τὸ κανοῦν. 850 ὁ Bentley: οὐδ' ὁ  
 MSS.

## ΒΟΙΩΤΟΣ

ἵττω Ἑρακλῆς, ἔκαμόν γα τὰν τύλαν κακῶς· 860  
κατάθου τὸ τὰν γλάχων' ἀτρέμας Ἰσμηνία·  
ὕμες δ', ὅσοι Θείβαθεν αὐληταὶ πάρα,  
τοῖς ὁστίνοις φυσῆτε τὸν πρωκτὸν κυνός.

ΔΙ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θυρῶν;  
πόθεν προσέπτονθ' οἱ κακῶς ἀπολούμενοι 865  
ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαύλιοι;

ΒΟ. νεὶ τὸν Ἰόλαον ἐπεχαρίττα γ' ὦ ξένε·  
Θείβαθε γὰρ φυσᾶντες ἐξόπισθ' ἐμὸν  
τάνθια τᾶς γλάχωνος ἀπέκλιξαν χαμαί.  
ἀλλ' εἴ τι βούλει, πρίασο τῶν ἰὼν φέρω 870  
τῶν ὀρταλίχων ἢ τῶν τετραπτερυλλίδων.

ΔΙ. ὦ χαῖρε κολλικοφάγε Βοιωτίδιον.  
τί φέρεις;

ΒΟ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἀπλῶς,  
ὀρίγανον γλαχῶ ψιάθως θρυαλλίδας  
νάσσας κολοιῶς ἀτταγᾶς φαλαρίδας 875  
τροχίλως κολύμβως.

ΔΙ. ὥσπερ εἰ χειμὼν ἄρα  
ὀρνιθίας εἰς τὴν ἀγορὰν ἐλήλυθας.

ΒΟ. καὶ μὰν φέρω χᾶνας λαγῶς ἀλώπεκας  
σκάλοπας ἐχίνως αἰελούρως πικτίδας  
ἰκτίδας ἐνύδριας ἐγχέλεις Κωπαΐδας. 880

867 ἐπεχαρίττα Blaydes : ἐπιχαρίττω R : ἐπιχαρίττως vulg. νεὶ ΓΑ : νῆ vulg. In 862 Θείβαθεν Γ C : Θήβ. vulg. Boeotian ε was a sound between ε and ι, represented by EI after adoption of Ionic alphabet. 868 ἐξόπισθ' ἐμὸν MSS. : ἐξύπισθ' ἐμοῖς Blaydes. 869 τάνθια : τάνθεια or τάνθεια vulg. 870 ἐγὼ MSS. ; but cf. 898-9. Ar. may mix Attic and Boeotian forms ; would he ring the changes on one and the same word ? 879 πικτίδας : πικτίδας Ald. 880 ἐγχέλεις : ἐγχελίαις Blaydes.

- ΔΙ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,  
δός μοι προσειπεῖν, εἰ φέρεις, τὰς ἐγχέλεις.
- ΒΟ. πρέσβειρα πεντήκοντα Κωπάδων κορᾶν,  
ἔκβαθι τῷδε κήπιχάριτται τῷ ξένῳ.
- ΔΙ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη, 885  
ἦλθες ποθεινὴ μὲν τρυγῳδικαῖς χοροῖς,  
φίλη δὲ Μορύχῳ. δμῶες ἐξενέγκατε  
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ῥιπίδα.  
σκέψασθε παῖδες τὴν ἀρίστην ἐγχελυν,  
ἤκουσαν ἔκτφ μόλις ἔτει ποθουμένην· 890  
προσείπατ' αὐτὴν ὦ τέκν'. ἀνθρακας δ' ἐγὼ  
ὕμιν παρέξω τῇσδε τῆς ξένης χάριν.  
ἀλλ' εἰσφερ' αὐτήν· μηδὲ γὰρ θανῶν ποτε  
σοῦ χωρὶς εἶην ἐντετευτλιωμένης.
- ΒΟ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται; 895
- ΔΙ. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί·  
ἀλλ' εἴ τι πωλεῖς τῶνδε τῶν ἄλλων λέγε.
- ΒΟ. ἰώγα ταῦτα πάντα.
- ΔΙ. φέρε πόσου λέγεις;  
ἦ φορτί' ἕτερ' ἐνθένδ' ἐκείσ' ἄξεις;
- ΒΟ. ἰώ,  
ὅ τι γ' ἔστ' Ἀθάναις, ἐν Βοιωτοῖσιν δὲ μή. 900
- ΔΙ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς  
ἦ κέραμον.
- ΒΟ. ἀφύας ἦ κέραμον; ἀλλ' ἔντ' ἐκεῖ·  
ἀλλ' ὅ τι παρ' ἀμῖν μή 'στι, τᾶδε δ' αὖ πολὺ.
- ΔΙ. ἐγῶδα τοίνυν· συκοφάντην ἔξαγε,  
ὥσπερ κέραμον ἐνδησάμενος.

884 τῷδε : τνῖδε Koen. ad Greg. Cor. p. 369 : τῷδε Ald. 893 εἴσ-  
φερ' : ἔκφερ' R, K for I Σ. 899 ἄξεις ἰῶν vulg. : ἰώ B : ἄξεις' ἰῶ  
Schol. 900 Ἀθάναις : Ἀθάνας Γ : ἐν Ἀθήναις R : Ἀθάνασ' Elmsley.

- ΒΟ. νεί τῷ θιῷ 905  
 λάβοιμι μέντ' ἂν κέρδος ἀγαγὼν καὶ πολὺ,  
 ἄπερ πίθακον ἀλιτρίας πολλᾶς πλέων.  
 ΔΙ. καὶ μὴν ὁδὶ Νίκارχος ἔρχεται φανῶν.  
 ΒΟ. μικκός γα μᾶκος οὗτος.  
 ΔΙ. ἀλλ' ἅπαν κακόν.

## ΝΙΚΑΡΧΟΣ

- ταυτὶ τίνος τὰ φορτί' ἐστί;*  
 ΒΟ. τῷδ' ἐμὰ 910  
 Θείβαθεν, ἵπτω Δεύς.  
 ΝΙ. ἐγὼ τοίνυν ὁδὶ  
 φαίνω πολέμια ταῦτα.  
 ΒΟ. τί δὲ κακὸν παθὼν  
 ὀρναπετίοισι πόλεμον ἦρα καὶ μάχαν;  
 ΝΙ. καὶ σέ γε φανῶ πρὸς τοῖσδε.  
 ΒΟ. τί ἀδικείμενος;  
 ΝΙ. ἐγὼ φράσω σοι τῶν περιεστώτων χάριν. 915  
 ἐκ τῶν πολεμίων γ' εἰσάγεις θρυαλλίδας.  
 ΔΙ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδα;  
 ΝΙ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον.  
 ΔΙ. νεώριον θρυαλλίς;  
 ΝΙ. οἶμαι.  
 ΔΙ. τίνι τρόπῳ;  
 ΝΙ. ἐνθεὶς ἂν εἰς τίφην ἀνὴρ Βοιώτιος 920

905 *θιῷ* Blaydes; *σιῷ* MSS. 911 *Δεύς* R: *Ζεύς* vulg. 912  
*τί δα* MSS.: *τί δὲ* Bentley, a conj. that is now found in Berlin  
 Texts. 913 *ἦρα* A Γ: *ἦρω* vulg.: *ἥρω* R. 916 *γ'* om. Ald.  
 Suid. *θρυαλλίδα* Suid. Berlin Texts: *θρυαλλίδας* vulg. 917  
 om. R. *διὰ* *θρυαλλίδας* (om. *διὰ* A C) vulg.: *-δα* Berlin Texts.  
 Sing. is required by *αὕτη* in 918, and omission of line by R  
 points to sing. termination in 916. 919 *οἶμαι*: *οἶμοι* Elmsley  
 assigning whole line to D.

ἄψας ἂν εἰσπέμψειεν εἰς τὸ νεώριον  
 δι' ὑδρορρόας, βορέαν ἐπιτηρήσας μέγαν.  
 κείπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ,  
 σελαγοῖντ' ἂν εὐθύς.

ΔΙ. ὦ κάκιστ' ἀπολούμενε,  
 σελαγοῖντ' ἂν ὑπὸ τίφης τε καὶ θρυαλλίδος; 925

ΝΙ. μαρτύρομαι.

ΔΙ. ξυλλάμβαν' αὐτοῦ τὸ στόμα·  
 δός μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρω  
 [ὥσπερ κέραμον ἵνα μὴ καταγῇ φορούμενος.]

ΧΟ. ἔνδησον ὦ βέλτιστε τῷ  
 ξένῳ καλῶς τὴν ἐμπολὴν 930  
 οὕτως ὅπως

ἂν μὴ φέρων κατάρξῃ.

ΔΙ. ἐμοὶ μελήσει ταῦτ', ἐπεὶ  
 τοι καὶ ψοφεῖ λάλον τι καὶ  
 πυρορραγές  
 κἄλλως θεοῖσιν ἐχθρόν.

ΧΟ. τί χρήσεται ποτ' αὐτῷ; 935

ΔΙ. πάγχρηστον ἄγγος ἔσται,  
 κρατὴρ κακῶν, τριπτὴρ δικῶν,  
 φαίνειν ὑπευθύνους λυχνου-  
 χος καὶ κύλιξ  
 τὰ πράγματ' ἐγκυκᾶσθαι.

ΧΟ. πῶς δ' ἂν πεποιθοίη τις ἀγ-  
 γείῳ τοιούτῳ χρώμενος 941

924 εὐθύς Pierson : αἱ νηῦς A : αἱ νῆς Γ : αἱ νῆες R : αἴφνης Brennan.  
 928 del. Porson. 939 Meineke supposes an iambic dipody to  
 have fallen out after κύλιξ : Bergk deletes τοῦτον λαβῶν in 949.



- κατ' οἰκίαν  
 τοσόνδ' αἰὲ ψοφοῦντι ;  
 ΔΙ. ἰσχυρόν ἐστιν ὦγάθ', ὥστ'  
 οὐκ ἂν καταγείη ποτ', εἴ-  
 περ ἐκ ποδῶν  
 κατακάρᾳ κρέμαιο. 945  
 ΧΟ. ἤδη καλῶς ἔχει σοι.  
 ΒΟ. μέλλω γὰ τοι θερίδδειν.  
 ΧΟ. ἀλλ' ὦ ξένων βέλτιστε συν-  
 θέριζε καὶ [τοῦτον λαβὼν]  
 πρόσβαλλ' ὅποι βούλει φέρων 950  
 πρὸς πάντα συκοφάντην.  
 ΔΙ. μόλις γ' ἐνέδησα τὸν κακῶς ἀπολούμενον.  
 αἵρου λαβὼν τὸν κέραμον ὦ Βοιώτιε.  
 ΒΟ. ὑπόκυπτε τὰν τύλαν ἰὼν Ἰσμήνιχε.  
 ΔΙ. χῶπως κατοίσεις αὐτὸν εὐλαβούμενος. 955  
 πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως·  
 καὶ τοῦτο κερδήνης ἄγων τὸ φορτίον,  
 εὐδαιμονήσεις συκοφαντῶν γ' οὐνεκα.

## ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΥ

- Δικαιόπολι.  
 ΔΙ. τί ἔστι ; τί με βωστρεῖς ;  
 ΘΕ. ὅ τι ;  
 ἐκέλευε Λάμαχος σε ταυτησὶ δραχμῆς 960  
 εἰς τοὺς Χοᾶς αὐτῷ μεταδοῦναι τῶν κιχλῶν,  
 τριῶν δραχμῶν δ' ἐκέλευε Κωπᾶδ' ἔγχελυν.

944 καταγείη: καταγοίη Cobet: κατάξειας Müller. 950 ὅποι  
 Fritzsche: ὅπου MSS. 957 κερδάνης: κερδήνης Elmsley.  
 Herodian notes the latter form as purer Attic (Kühner-Blass,  
 § 267. 1). 959 τί ἔστι; Elmsley: τίς ἔστι; MSS.

ΔΙ. ὁ ποῖος οὗτος Λάμαχος τὴν ἔγχελυν ;

ΘΕ. ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα  
πάλλει κραδαίνων τρεῖς κατασκίους λόφους. 965

ΔΙ. οὐκ ἂν μὰ Δί' εἰ δοίη γέ μοι τὴν ἀσπίδα·  
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·  
ἦν δ' ἀπολιγαίνῃ, τοὺς ἀγορανόμους καλῶ.  
ἐγὼ δ' ἐμαυτῷ τόδε λαβὼν τὸ φορτίον  
εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων. 970

ΧΘ. εἶδες ὦ εἶδες, ὦ πᾶσα πόλι, τὸν φρόνιμον ἄνδρα  
τὸν ὑπέρσοφον,  
οἷ' ἔχει σπειςάμενος ἐμπορικὰ χρήματα διεμπολᾶν,  
ὧν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει  
χλιαρὰ κατεσθίειν. 975

αὐτόματα πάντ' ἀγαθὰ τῷδ' γε πορίζεται.  
οὐδέποτε' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,  
οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ἄσεται 980  
ξυγκατακλινείς, ὅτι πάροινος ἀνὴρ ἔφν,  
ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας  
ἠργάσατο πάντα κακά, κἀνέτρεπε κᾶξέχει  
κᾶμάχετο καὶ προσέτι πολλὰ προκαλουμένον  
' πῖνε κατάκεισο λαβὲ τήνδε φιλοτησίαν' 985  
τὰς χάρακας ἦπτε πολὺ μᾶλλον ἐν τῷ πυρί,  
ἐξέχει θ' ἡμῶν βία τὸν οἶνον ἐκ τῶν ἀμπέλων.

965 τρεῖς -οις λόγοις Α : τρισὶ κατασκίοις λόγοις vulg. In 627 R τοῖς ἀναπαίστοις : other MSS. τοὺς ἀναπαίστους. 967 ταρίχει Γ<sup>2</sup> : -χη vulg. 968 ἀπολιγαίνῃ : ἀπολιχαίνῃ Van L. : Qu. ὑπολιγαίνῃ Ed. 971 εἶδες ὦ twice MSS. : once Suid. s. v. ἀνθηρά. 981 παροιῖνος MSS. : πάροινος ἄν. Cobet : παροινικὸς ἄν. Elmsl. 983 ἠργάσατο, ἠργάζετο, but εἰργασμαι (Meisterhans<sup>3</sup> 170-8, 171. 11). 986 ἐν : ἔτι Hermann.

<οὔτοσὶ δ'> ἐπτέρωταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ  
 μεγάλα δὴ φρονεῖ,  
 τοῦ βίου δ' ἐξέβαλε δείγμα <τάδε> τὰ πτερὰ πρὸ  
 τῶν θυρῶν.  
 ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις ξύν-  
 τροφε Διαλλαγῇ,  
 ὥς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες. 990  
 πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβῶν,  
 ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.  
 ἦ πάνυ γερόντιον ἴσως νενόμικας με σύ·  
 ἀλλὰ σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν·  
 πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρόν, 995  
 εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων,  
 καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὃ γέρων ὀδί,  
 καὶ περὶ τὸ χωρίον ἐλᾶδας ἅπαν ἐν κύκλῳ,  
 ὥστ' ἀλείφεσθαι σ' ἀπ' αὐτῶν κάμει ταῖς νουμηνίαις.

## ΚΗΡΤΞ

ἀκούετε λεφ' κατὰ τὰ πάτρια τοὺς χοᾶς 1000  
 πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἂν ἐκπύῃ  
 πρῶτιστος, ἄσκον Κτησιφῶντος λήψεται.  
 ΔΙ. ὦ παῖδες ὦ γυναῖκες οὐκ ἠκούσατε ;  
 τί δρᾶτε ; τοῦ κήρυκος οὐκ ἀκούετε ;  
 ἀναβράττετ' ἐξοπτᾶτε τρέπετ' ἀφέλκετε 1005  
 τὰ λαγῶα ταχέως, τοὺς στεφάνους ἀνείρετε.  
 φέρε τοὺς ὀβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.

988 οὔτοσὶ δ' Mein. ἐπτέρωται τ' Herwerden. 989 <τάδε>  
 Brunck. 993 ἦ . . . σύ ; : ἦ . . . σύ· Kuster. 994 προσβαλεῖν . . .  
 προσλαβεῖν Naber. 997 ὄρχον Vat. Pal. 67, Aelian (see Comm.). :  
 κλάδων vulg.



- ΓΕ. ἴθ' ἀντιβολῶ σ', ἣν πως κομίσωμαι τὸ βόε.  
 ΔΙ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοὺς Πιττάλου.  
 ΓΕ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἔνα  
 εἰς τὸν καλαμίσκον ἐνστάλαξον τουτονί.  
 ΔΙ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπιὼν οἴμωξέ ποι. 1035  
 ΓΕ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίῳιν.

- ΧΟ. ἀνὴρ ἐνηύρηκέν τι ταῖς  
 σπονδαῖσιν ἡδύ, κοῦκ ἔοι-  
 κεν οὐδενὶ μεταδώσειν. 1039  
 ΔΙ. κατάχει σὺ τῆς χορδῆς τὸ μέλι, τὰς σηπίας στάθνεε.  
 ΧΟ. ἤκουσας ὀρθιασμάτων ;  
 ΔΙ. ὅπτᾱτε τὰ γχέλεια.  
 ΧΟ. ἀποκτενεῖς λιμῶ 'μέ καὶ  
 τοὺς γείτονας κνίσῃ τε καὶ 1045  
 φωνῇ τοιαῦτα λάσκων.  
 ΔΙ. ὅπτᾱτε ταυτὶ καὶ καλῶς ξανθίζετε.

## ΠΑΡΑΝΥΜΦΟΣ

Δικαιόπολι.

- ΔΙ. τίς οὐτοσί ; τίς οὐτοσί ;  
 ΠΑ. ἔπεμψέ τίς σοι νυμφίος ταυτὶ κρέα  
 ἐκ τῶν γάμων.  
 ΔΙ. καλῶς γε ποιῶν ὅστις ἦν. 1050  
 ΠΑ. ἐκέλευε δ' ἐγχείαι σε τῶν κρεῶν χάριν  
 εἰς τὸν ἀλάβαστον κύαθον εἰρήνης ἔνα.  
 ΔΙ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μή μοι δίδου,

1032 τοὺς Πιττάλου vulg. : τοῦ Πιττάλου (a solecism) R Γ : τοῦ  
 Σπιττάλου Suid. 1037 ἀνεύρηκε MSS. : ἐνηύρηκεν Dobree.



ὥς οὐκ ἂν ἐγχείαιμι χιλίων δραχμῶν. 1055  
ἀλλ' αὐτῇ τίς ἔστιν ;

ΠΑ. ἡ νυμφεύτρια  
δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνω.

ΔΙ. φέρε δὴ τί σὺ λέγεις ; ὥς γέλοιοι ὦ θεοὶ  
τὸ δέημα τῆς νύμφης ὃ δεῖταί μου σφόδρα.  
φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνῃ, 1061  
ὅτιν ἡ γυνή 'στι τοῦ πολέμου τ' οὐκ ἀξία.  
ὑπεχ' ὦδε δεῦρο τοῦξάλειπτρον ὦ γύναι.  
οἶσθ' ὥς ποεῖτω ; τοῦτο τῇ νύμφῃ φράσον. . .  
ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,  
ἵν' οἶνον ἐγχείω λαβὼν εἰς τοὺς Χοᾶς.

ΧΟ. καὶ μὴν ὁδὶ τις τὰς ὀφρῦς ἀνεσπακῶς  
ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται. 1070

### ΑΓΓΕΛΟΣ Α

ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

ΛΑ. τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ ;

Αγ.<sup>α</sup> ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον  
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους·  
κάπειτα τηρεῖν νειφόμενον τὰς εἰσβολάς. 1075  
ὑπὸ τοὺς Χοᾶς γὰρ καὶ Χύτρον αὐτοῖσί τις  
ἤγγειλε ληστὰς ἐμβαλεῖν Βοιωτίους.

ΛΑ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.  
οὐ δεινὰ μὴ 'ξεῖναί με μηδ' ἐορτάσαι ;

1055 χιλίων vulg. Schol. : μυρίων R. 1062 ἀξία : αἰτία Blaydes.  
1063 δεῦρο : τουτὶ Herwerden. 1064 ποιεῖτε R : ποιεῖται vulg.  
ε and αι are practically identical, so that there is little difference  
in MSS. testimony : οἶσθ' ὥς ποιητέ' ἐστὶ τῇ νύμφῃ ; φράσον Van L. :  
οἶσθ' ὥς ποεῖτω ; Ed. 1078-9 Λα. ἰὼ . . . Δι. οὐ δεινὰ . . . MSS.  
Blaydes reverses MSS. attribution. Elmsley gives both lines to  
Lamachus. 1079 repeated after 1080 Editor.

- ΔΙ. ἰὼ στράτευμα πολεμολαμαχαϊκόν. 1080  
 <οὐ δεινὰ μὴ 'ξεῖναί με μὴδ' ἑορτάσαι;> 1080<sup>b</sup>  
 ΛΑ. οἷμοι κακοδαίμων καταγελαῖς ἤδη σύ μου.  
 ΔΙ. βούλει μάχεσθαι Γηρυόνη τετραπτίλῳ;  
 ΛΑ. αἰαῖ  
 οἶαν ὁ κῆρυξ ἀγγελίαν ἡγγειλέ μοι.  
 ΔΙ. αἰαῖ τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;

## ΑΓΓΕΛΟΣ Β

Δικαιοπόλι.

- ΔΙ. τί ἔστιν;  
 Αγ<sup>β</sup> ἐπὶ δεῖπνον ταχὺ 1085  
 βάδιζε τὴν κίστην λαβὼν καὶ τὸν χοᾶ.  
 ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.  
 ἀλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.  
 τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,  
 κλίνει τράπεζαι προσκεφάλαια στρώματα 1090  
 στέφανοι μύρον τραγήμαθ', αἱ πόρνοι πάρα,  
 ἄμυλοι πλακοῦντες σησαμοῦντες ἴτρια,  
 ὀρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.  
 ἀλλ' ὥς τάχιστα σπεῦδε.  
 ΛΑ. κακοδαίμων ἐγώ.  
 ΔΙ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα. 1095  
 σύγκλαέ νυν· δεῖπνόν τις ἐνσκευαζέτω.  
 ΛΑ. παῖ παῖ φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.

1082 Γηρυόνη τετραπτίλῳ : Γηρυόνη τετραπτιλε Van L. 1084  
 αἰαῖ τίνα δ' αὖ <τίν' αὖ> Bachmann. 1093 ὀρχηστρίδες τὰ φίλταθ'  
 Ἀρμοδίου καλαί MSS. : τε... ὡς καλαί Blaydes : δ' αἰ 'φίλταθ' Ἀρμόδιε'  
 καλαί Starkie : τὼ 'φίλταθ' Ἀρμόδι' οὐ' πάλαι Editor : τὸ 'φίλταθ'  
 Ἀρμόδι' οὐ καλεῖ; Jackson. 1094 ἐγὼ : Qu. μέγα Editor.  
 1096 ξύγκλειε καὶ MSS. : σὺ κλα' ἐμοί Herwerden : σύγκλαέ νυν'  
 Editor. ἐνσκευαζέτω : εὖ σκευαζέτω Herwerden. See Comm.  
 1097 om. MSS. except Γ<sup>2</sup> B Ald.

ΔΙ. παῖ παῖ φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

ΛΑ. ἄλλας θυμίτας οἶσε παῖ καὶ κρόμνα.

ΔΙ. ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι. 1100

ΛΑ. θρίον ταρίχους οἶσε δεῦρο παῖ σαπρού.

ΔΙ. καὶ μοὶ σὺν δημοῦ θρίων· ὁπτήσω δ' ἐκεῖ.

ΛΑ. ἔνεγκε δεῦρο τὸ πτερὸν τὸ 'κ τοῦ κράνους.

ΔΙ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.

ΛΑ. καλόν γε καὶ λευκὸν τὸ τῆς στρούθου πτερόν. 1105

ΔΙ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΛΑ. ὦνθρωπε παῦσαι καταγελῶν μου τῶν ὅπλων.

ΔΙ. ὦνθρωπε βούλει μὴ βλέπειν εἰς τὰς κίχλας;

ΛΑ. τὸ λοφεῖον ἐξένευκε τῶν τριῶν λόφων.

ΔΙ. κάμοι λεκάνιον τῶν λαγῶων δὸς κρεῶν. ΙΙΙΟ

ΛΑ. ἀλλ' ἦ τριχόβρωτες τοὺς λόφους μου κατέφαγον;

ΔΙ. ἀλλ' ἦ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;

ΛΑ. ὦνθρωπε βούλει μὴ προσαγορεύειν ἐμέ;

ΔΙ. οὐκ ἀλλ' ἐγὼ χὼ παῖς ἐρίζομεν πάλαι.

βούλει περιδόσθαι κάπιτρέψαι Λαμάχῳ, 1115

πότερον ἀκρίδες ἢ διόν ἐστιν ἢ κίχλαι;

ΛΑ. οἶμ' ὥς ὑβρίζεις.

ΔΙ. τὰς ἀκρίδας κρίνει πολύ.

ΛΑ. παῖ παῖ καθελὼν μοι τὸ δόρυ δεῦρ' ἔξω φέρε.

ΔΙ. παῖ παῖ σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.

ΛΑ. φέρε τοῦ δόρατος ἀφελκύσωμαι τοῦ λυτρου. 1120

ἔχ', ἀντέχου παῖ.

ΔΙ. καὶ σὺ παῖ τοῦδ' ἀντέχου.

ΛΑ. τοὺς κιλλίβαντας οἶσε παῖ τῆς ἀσπίδος.

1102 *σὺν δημοῦ* Elmsley : *σὺν δὴ παῖ* R A Γ. 1107 om. A : between  
the lines B. 1107-8 after 1112 Boissonade, Dobree trans-

the lines B. 1107-8 after 1112 Boissonade, Dobree transposes 1108 and 1114. The *κατάγελως τῶν ὅπλων* is persistent: there is no reason why Lamachus should not complain both in 1107 and in 1126. 1111-12 ἀλλ' ἦ: ἀλλ' ἦ Editors wrongly.

1111-12 ἀλλ' ἦ : ἀλλ' ἦ Editors wrongly.

- ΔΙ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.  
 ΛΑ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.  
 ΔΙ. κάμοι πλακούντος τυρόνωτον δὸς κύκλον. 1125  
 ΛΑ. ταῦτ' οὐ κατὰγελῶς ἐστὶν ἀνθρώποις πλατύς ;  
 ΔΙ. ταῦτ' οὐ πλακοῦς δῆτ' ἐστὶν ἀνθρώποις γλυκύς ;  
 ΛΑ. κατὰχει σὺ παῖ τοῦλαιον. ἐν τῷ χαλκίῳ  
 ἐνορῶ γέροντα δειλίας φευξοῦμενον.  
 ΔΙ. κατὰχει σὺ τὸ μέλι. κἀνθάδ' ἐνδηλος γέρων 1130  
 κλάειν κελεύων Λάμαχον τὸν Γοργάσου.  
 ΛΑ. φέρε δεῦρο παῖ θώρακα πολεμιστήριον.  
 ΔΙ. ἔξαιρε παῖ θώρακα κάμοι τὸν χοᾶ.  
 ΛΑ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.  
 ΔΙ. ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι. 1135  
 ΛΑ. τὰ στρώματ' ὧ παῖ δῆσον ἐκ τῆς ἀσπίδος,  
 ἐγὼ δ' ἐμαυτῷ τὸν γύλιον οἴσω λαβών.  
 ΔΙ. τὸν δῖνον ὧ παῖ δῆσον ἐκ τῆς κιστίδος,  
 ἐγὼ δὲ θοϊμάτιον λαβὼν ἐξέρχομαι.  
 ΛΑ. τὴν ἀσπίδ' αἶρου καὶ βάδιζ' ὧ παῖ λαβών. 1140  
 νείφει. βαβαιάξ· χειμέρια τὰ πράγματα.  
 ΔΙ. αἶρου τὸ δεῖπνον· συμποτικά τὰ πράγματα.  
 ΧΟ. ἴτε δὴ χαίροντες ἐπὶ στρατιάν.  
 ὥς ἀνομοίαν ἔρχεσθον ὁδόν·  
 τῷ μὲν πίνειν στεφανωσαμένῳ, 1145  
 σοὶ δὲ ρίγων καὶ προφυλάττειν.  
 \* \* \* \* \*  
 \* \* \* \* \*  
 \* \* \* \* \*

1123 καὶ τῆς ἐμῆς. See Comm. : καὶ τῆς σιπύης Van L. wrongly.  
 1124 γοργόνωτον : γοργόναπον Herw. 1126 πλατύς : πολὺς R.  
 1130 ἐνδηλος R, conj. Bl. : εὐδηλος vulg. 1137 τὸν δῖνον Her-  
 werden : τὸ δεῖπνον MSS. 1142 For restorations of stichomythia  
 see Comm.

Ἀντίμαχον τὸν Φακάδος † τὸν ξυγγραφῇ † τὸν  
μελέων ποιητήν,

ὥς μὲν ἀπλῶ λόγῳ, κακῶς ἐξολέσειεν ὁ Ζεὺς· 1151

ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπέλυσ' ἄδειπνον.

ὃν ἔτ' ἐπίδοιμι τευθίδος 1156

δεόμενον, ἢ δ' ὠπτημένη

σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη

ὀκέλλοι· κᾶτα μέλ-

λοντος λαβεῖν αὐτοῦ κύων 1160

ἄρπάσασα φεύγοι.

τοῦτο μὲν αὐτῷ κακὸν ἔν, κᾶθ' ἕτερον νυκτερινὸν  
γένοιτο.

ἡπιαλῶν γὰρ οἴκαδ' ἐξ ἵππασίας βαδίζων, 1165

εἶτα κατάξειέ τις αὐτοῦ μεθύων τῆς κεφαλῆς

Ὀρέστης

μαινόμενος· ὁ δὲ λίθον βαλεῖν

βουλόμενος ἐν σκότῳ λάβοι

τῇ χειρὶ πέλεθον ἄρτίως κεχεσμένον· 1170

ἐπάξειεν δ' ἔχων

τὸν μάρμαρον, κᾶπειθ' ἄμαρ-

τὼν βάλοι Κρατῖνον.

ΘΕ. ὦ δμῶες οἱ κατ' οἶκόν ἐστε Λαμάχου,

ὔδωρ ὕδωρ ἐν χυτρινδίῳ θερμαίνετε· 1175

ὀθόνια, κηρωτὴν παρασκευάζετε,

1150 τὸν ξυγγραφῇ : τὸν μέλεον Elmsley : ξυρραφέα Herw. τὸν  
μελέων vulg. : τῶν μελέων R. 1155 ἀπέλυσ' ἄδειπνον : ἀπέκλεισε

δείπνων R. 1157 δεόμενον : δαιόμενον Oxf. Edd. 1158 τραπέζης Γ  
Suid. : ταγήνου Bergk. 1165 βαδίζει Suid. : βαδίζοι Bentley.

1166 τὴν κεφαλὴν R. 1168 λίθον λαβεῖν : βαλεῖν A C : Qu. λίθῳ  
βαλεῖν Ed. 1172 μάρμαρον : βόρβορον Hermann.



ἔρι' οἰσυνπηρά, λαμπάδιον περὶ τὸ σφυρόν.  
 ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,  
 καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισεν,  
 καὶ τῆς κεφαλῆς κατέαγε περὶ λίθῳ πεσών, 1180  
 καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος.  
 πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν  
 πρὸς ταῖς πέτραισι, δεινὸν ἐξηύδα μέλος·  
 'ὦ κλεινὸν ὄμμα νῦν πανύστατόν σ' ἰδὼν  
 λείπω φάος τοῦράνιον, οὐκέτ' εἴμ' ἐγώ.' 1185  
 τοσαῦτα λέξας εἰς ὑδρορρόαν πεσὼν  
 ἀνίσταται τε καὶ ξυναντᾷ δραπεταῖς  
 ληστὰς ἐλαύνων καὶ κατασπέρχων δορί.  
 ὁδὶ δὲ καὐτός· ἀλλ' ἄνοιγε τὴν θύραν.

ΛΑ. ἄτταταῖ ἄτταταῖ 1190  
 στυγερά τάδε γε κρυερὰ πάθρα· τάλας ἐγώ.  
 διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.  
 ἐκεῖνο δ' οὖν αἰακτὸν ἂν γένοιτο, 1195  
 Δικαιοπόλις εἴ μ' ἴδοι τετρωμένον  
 κᾶτ' ἐγχαίνει ταῖς ἐμαῖς τύχαισιν.

ΔΙ. ἄτταταῖ ἄτταταῖ  
 τῶν τιθίων, ὥς σκληρὰ καὶ κυδώνια.  
 φιλήσατόν με μαλθακῶς ὦ χρυσίω 1200  
 τὸ περιπεταστὸν κάπιμανδαλωτόν.  
 . . . . .  
 τὸν γὰρ χοᾶ πρῶτος ἐκπέπωκα.

1177 ἔρι' Suid. Schol. : ἔργ' MSS. 1180 λίθῳ R : λίθον vulg.  
 1181-8 del. Blaydes. See Comm. 1185 γε τοῦμόν· οὐκέτ' (γε  
 om. R) MSS. : τόδ'· οὐκέτ' οὐδέν Cobet : τοῦράνιον· οὐκέτ' Ed.  
 1188 λησταῖς R. 1195 οὖν Ald. : om. R A Γ. [οἰμωκτὸν], a gloss  
 on αἰακτὸν, del. Porson. 1196 εἴ B : ἂν R : ἂν εἴ or γὰρ εἴ vulg.  
 1201 Line omitted in MSS. Oxford Edd.

ΛΑ. ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.

ἰὼ ἰὼ τραυμάτων ἐπωδύνων.

1205

ΔΙ. . . . .

ἰῆ ἰῆ χαῖρε Λαμαχίππιον.

ΛΑ. στυγερὸς ἐγώ.

ΔΙ. τί με σὺ κυνεῖς ;

ΛΑ. μογερὸς ἐγώ.

ΔΙ. τί με σὺ δάκνεις ;

ΛΑ. τάλας ἐγὼ ξυμβολῆς βαρείας.

1210

ΔΙ. τοῖς Χουσὶ γάρ τις ξυμβολὰς ἐπράττετο ;

ΛΑ. ἰὼ ἰὼ Παιὰν Παιάν.

ΔΙ. ἀλλ' οὐχὶ νυνὶ τήμερον Παιώνια.

ΛΑ. λάβεσθέ μου λάβεσθε τοῦ σκέλους παπαῖ,

προσλάβεσθ' ὦ φίλοι.

1215

ΔΙ. \* \* \* \* \*

\* \* \* \* \*

ΛΑ. θύραξέ μ' ἐξενέγκαθ' ὡς τοὺς Πιττάλου

παιωνίαισι χερσίν.

ΔΙ. ὡς τοὺς κριτάς μ' ἐκφέρετε· ποῦ 'στιν ὁ βασιλεὺς ;

ἀπόδοτέ μοι τὸν ἀσκόν.

1225

ΛΑ. λόγχη τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυρτά.

ΔΙ. ὁράτε τουτονὶ κενόν. τήνελλα καλλίνικος.

ΧΟ. τήνελλα δῆτ', εἴπερ καλεῖς γ', ὦ πρέσβυ, καλλίνικος.

ΔΙ. καὶ πρὸς γ' ἄκρατον ἐγχεάς ἄμυστιν ἐξέλαψα.

1205 Line omitted, corresponding to 1204 Bothe. 1206  
 Λαμαχιπίδιον R: Λαμαχίππιον vulg.: Λαμαχίσκιον Meineke. 1208-9  
 For ascription of these lines see Comm. 1210 [τῆς ἐν μάχῃ (νῦν  
 Ald.)] συμβολῆς MSS. Explanatory gloss removed by Bothe.  
 1213 νυνὶ τήμερον: νῦν γε σήμερον R. 1222 ὡς τοὺς Πιττάλου  
 Elmsley: εἰς τοῦ Πιττάλου R: εἰς τὸν Πίτταλον Γ: εἰς τὸν Πιττάλου  
 vulg. 1224 μ' ἐκφέρετε Ald. (cf. μ' ἐξενέγκαθ' 1222): με φέρετε  
 vulg. 1226 ὀδυρτά: ὀδυρτή Suid. 1228 καλεῖς γ' R: καλεῖς  
 vulg.: καλεῖ γ' Van L.

ΧΟ. τήνελλά νυν ὦ γεννάδα· χώρει λαβὼν τὸν ἀσκόν.

ΔΙ. ἔπεσθέ νυν ἄδοντες ὦ τήνελλα καλλίνικος. 1231

ΧΟ. ἄλλ' ἐψόμεσθα σὴν χάριν  
 τήνελλα καλλίνικον ἄ-  
 δοντες σὲ καὶ τὸν ἀσκόν.

## COMMENTARY

PROLOGUE, 1-203. SCENE: The Pnyx in the early morning. Dicaeopolis comes out of his house in the background, looks round the empty Pnyx and sighs. In a long soliloquy (1-42) he puts the spectators in possession of all that is needed for the understanding of the play. This device recalls the opening monologues of the *Andromache*, the *Heracleidae*, and the *Hercules Furens*. The style itself is paratragic. It seems probable that Aristophanes is courting comparison with the prologue of Euripides' *Telephus*, the popular play which he travesties in 317, 326, 496 ff. The arithmetic of pleasures and pains in 1-3 gains point, if we assume a hit at some rather frigid analysis of the woes of *Telephus*.

1. 'How often have I been stung to the very heart!' If this is right, *ἐμυνοῦ* must be used with a certain comic emphasis. But as the article alone takes the place of the possessive with the accusative of part affected, *δέδηγμαί* is probably middle, not passive—'How many things have I had to worry my heart over!' The combination of middle and reflexive is naturally used of unnatural action. Xen. *Anab.* i. 8. 29 οἱ μὲν φασὶ βασιλέα κελεύσαι τινα ἐπισφάξαι αὐτὸν Κύρω, οἱ δὲ ἑαυτὸν ἐπισφάξασθαι. The perf. active is not found till Babrius 77. 1 κίων δεδηχώς. For this use of *δάκνεν* cf. Vesp. 375 δακύν τὴν καρδίαν, 287 μηδ' οὕτω σεαυτὸν ἔσθιε, *Diph.* 43. 17 τὰ θ' αὐτοῦ σπλάγχν' ἕκαστος ἔσθiei. These and similar phrases are reminiscences of ὃν θυμὸν κατέδων *Il.* vi. 202.

δῆ marks conviction on the speaker's part. It bears the same emphasis as with superlatives. Thuc. i. 50 μεγίστη δὲ τῶν πρὸ αὐτῆς, *Av.* 1470 πολλὰ δὲ καὶ καινά.

2. *τέτταρα* has caused some difficulty, as Dicaeopolis enumerates only two instances. Hence the emendations *τρὶ' ἄττ' ἢ τέτταρα* (Herwerden), *εἰ ταῦτ' ἄρα* (Bachmann, cf. *Ran.* 74 *ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα*). Most editors take *τέτταρα* as a small indefinite number like *δύ' ἢ τρεῖς*, *εἰς καὶ δύο*, *τρεῖς ἢ τέτταρες*, a use which is supported by that of *τρία*. Pind. *Nem.* vii. 48 *τρὶ' ἔπεα διαρκέσει*, Nub. 1402 *τρία ῥήματα*. But the mention of 'a small indefinite number' is intolerably flat after *βαῖα πάνν γε βαῖά, and* Blydes' instances of the idiom are by no means conclusive. In *Pax* 1150 *λαγῶα τέτταρα* the number is as definite as 1+3 can make it, cf. 1153 *ὦν ἔμεγκ', ὦ παῖ, τρὶ' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρί*. In *Vesp.* 260 the addition of *τὸ πλείστον* makes all the difference.

In Eq. 442 *φεύξει γραφὰς ἑκατονταλάντους τέτταρας*, the angry Cleon is not thinking of a small indefinite number. In Antiphanes, fr. 172, *καταβεβρωκὸς σιτί' ἴσως ἐλεφάντων τεττάρων*, the number is definite enough but for the *ἴσως*. The metrical form of *τέτταρες* was no doubt convenient; here it is just its definiteness that is in pointed contrast with the infinite *φαρμακοσιογάργαρα*. 'How! seldom had a treat, how very seldom, four times in all. But for my woes, millions, billions, sea-sand-illions!' While D. repeats the *βαί* he is counting his pleasures on his fingers. He finds they are four; he is not bound to mention them all. After he has named two, the recurring thought of his present pain runs away with him.

*γε* is like the *γε* in an answer adding something more than the question demands. Ach. 187 *ἔγωγέ φημι, τρία γε ταυτὶ γέύματα*. This is a soliloquy, but D. takes up again and emphasizes his previous statement. 'Yes, very few.'

3. *φαρμακοσιογάργαρα*, 'sea-sand-illions' (Tyrrell). Sand is the natural type of number beyond counting. Pind. Olymp. ii. 108 *ἐπεὶ ψάμμος ἀριθμὸν περιπέφενγεν*, Lys. 1261, Catull. vii. 3, lxi. 206. *φαρμακοσιογάργαρα* is formed on the analogy of numerals in *-κόσια*. Eupolis fr. 286 *ἀριθμεῖν θεατὰς φαρμακοσίους*, Athen. iii. 113 D *οὐκ ἐπὶς ἄρα φαρμακοσίους ἔχει μαθητὰς Βλεψίας*. The last part of the compound is connected with *γαργαίρειν*, 'to swarm'; Timotheus 105 *πόντος | ἐκ λιποπνύης ψυχοστερέσιν | ἐγάργαιρε σώμασιν*. *γάργαρα* seems to be used of 'a hill' in Epich. fr. 130 *Ζεὺς ἀναξ, ἀν' ἄκρα ναίων Γαργάρων ἀγννίφα*, and then colloquially like our 'heaps'. Alcaeus fr. 19 *ὄρω δ' ἄνωθεν γάργαν' ἀνθρώπων κύκλῳ*.

The form *φαρμακοσιογάργαρα* is found only in Suidas and A. Other MSS. *φαρμμοκοσιογάργαρα*. The former is correct, the word being coined on the analogy of *ἐπτακόσια*.

4. *φέρ' ἴδω, τί δ' ἦσθην*. Elmsley omits *δέ*. In Av. 812 *φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἔσται* he conjectured *τί ἄρα*. But cf. Epich. fr. 171. 3 *φέρ' ἴδω, τί δ' αὐλητὰς; τίς εἰμέν τοι δοκεῖ*; In all three *δέ* is quite in place marking some sort of contrast, here a return to the subject of line 2 in opposition to *ὠδυνήσθην*. *φέρ' ἴδω* is merely an interjection. So *εἰπέ μοι* in Vesp. 524 *εἰπέ μοι, τί δ' ἦν, τὸ δεῖνα, τῇ διαίτῃ μὴ μμένης*;

*χαίρηδών*. A comic coinage on the model of the old words *ἀλγηδών* O. C. 516, Hdt. v. 18, and *ἀχθηδών* Thuc. ii. 37, iv. 40.

6. The Schol. here remarks that Cleon had received a bribe of five talents from the islanders to persuade Athens to lighten their imposts. *αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντέλεγον καὶ ἀπήτησαν αὐτόν*. A legal condemnation for bribery is out of the question. Such a trial is nowhere mentioned in Thuc. *ἀτιμία* would have followed conviction and Cleon is still in power. The parabasis of the Clouds



591 ff. ἦν Κλέωνα τὸν λάρων δώρων ἐλόντες καὶ κλοπῆς | εἴτα φιμώσητε τοῦτον ἢ τῷ ξύλῳ τὸν αὐχένα shows that the conviction of Cleon is still a mere aspiration. (1) Müller-Strübing<sup>1</sup> conjectures that not long before the representation of the Acharnians Cleon had proposed to lessen the tribute of some of the allies, and that the proposal had been defeated, owing in part to the opposition of the Knights. Gilbert (Beiträge zur innern Geschichte Peloponn. Krieger, pp. 133 ff.) objects that nothing is more unlike Athenian oppression; in 425-4 B.C., when Cleon was at the height of his power, the tribute was doubled. But this is not in itself decisive. Occasional re-adjustments took place, and the higher the scale the greater the inducement to resort to the methods of conciliation mentioned in Pax 644, Thuc. iii. 11 τὰ δὲ καὶ ἀπὸ θεραπειᾶς τοῦ τε κοινοῦ αὐτῶν καὶ τῶν αἰὲ προστώτων περιεγινόμεθα. (2) Gilbert bases his own explanation on Schol. Eq. 226 Θεόπομπος ἐν δεκάτῳ Φιλιππικῶν φησιν ὅτι οἱ ἰππεῖς ἐμίσουν αὐτόν (sc. Κλέωνα)· προπηλακισθεὶς γὰρ ὑπ' αὐτῶν καὶ παροξυνθεὶς ἐπέτιθέη τῇ πολιτείᾳ καὶ διετέλεσεν εἰς αὐτοὺς κακὰ μηχανώμενος· κατηγόρησε γὰρ αὐτῶν ὡς λειποστρατούντων. The accusation referred to may have been founded on some supposed dereliction of duty during the Spartan invasion of 427 which caused widespread distress, cf. Thuc. iii. 26. 3. The sense of the Acharnians passage is simply 'Cleon was forced by the Knights to give up the five talents'. The five talents is the Knights' κατάστασις which Cleon as Bouleutes may have proposed to withhold at the δοκιμασία before the Boulé. (3) Busolt (Griech. Gesch. iii. 2, pp. 995-6) objects that this explanation does not account for the vivid ἐξήμεσεν, which implies the relinquishing of something in one's own possession, and not merely a failure to induce some one else to withhold something from a third party. He thinks that in 427-6 Cleon was head of the Hellenotamiae who during the war paid to the Knights five talents per prytany, and that for one reason or another he had tried to withhold this sum; hence he is called παραξίπóστρατος Eq. 247. But surely the language of the text καὶ φιλῶ τοὺς ἰππεῖας | διὰ τοῦτο τοῦργον' ἄξιον γὰρ Ἑλλάδι can hardly refer to the fact that the Knights managed to secure their salary. It is almost certain that we have here an allusion to a scene in the Babylonians produced at the Great Dionysia of 426.<sup>2</sup> Of the four pleasures

<sup>1</sup> Aristoph. und die historische Kritik, pp. 119-35.

<sup>2</sup> First suggested by Lübke, Observationes Criticae in historiam veteris Graecorum Comoediae, p. 17 (1883). Croiset (Aristophane, p. 68) rejects this view on the ground that it is difficult to imagine such a scene in the Babylonians, and that we have no mention of it in the Equites. The objection, if valid, would merely lead us to place the scene in some other Comedy presented at the Dionysia of 426. But we do seem to have a reminiscence of such a scene in the Equites. See *supra*.

and pains, two, three, and four are derived from a dramatic or musical performance. ἰδὼν (line 5) and the antithesis in ἕτερον αὖ τραγωδικόν show that the first belongs to the same class. τῆτες δέ (line 15) points to a comedy of the preceding year. Two passages in the Equites seem to be suggested by the same scene. Eq. 404 εἴθε φαύλως ὥσπερ ἡῦρες ἐκβάλοις τὴν ἔνθεσιν, 1147-50 ἔπειτ' ἀναγκάζω πάλιν ἐξεμείν | ἄττ' ἂν κεκλόφωσί μου | κηρὸν καταμηλῶν.

7. 'How this brightened me up!' The word is used of a bright surface in later Greek, of tin-lined vessels in Eust. 1188. 61.

8. ἄξιον γὰρ Ἑλλάδι : borrowed from Eur. Telephus fr. 718, 'twas worthy of Hellas.' ἄξιος, with dative of person and genitive of price, generally means 'deserving something at some one's hands'. Pax 918 πολλῶν ὑμῖν ἄξιος, Demos. in Meid. 217 εἰμὶ δ' οὐ τοῦτων ὑμῖν ἄξιος. Used with dative only it means 'meet for', 'fitting', *digna, decora aliquo*. Cf. Nub. 474 ἄξια σῇ φρενί, 'such as befit an intellect like yours.'

9. αὖ, 'per contra.' τραγωδικόν has here a double sense: (1) 'tragic, melancholy'. Plato, Legg. 817 B ὁ δὲ δὴ φαμεν ὄντως εἶναι τραγωδίαν: (2) connected with a tragedy = τραγικόν. There is the same word-play in συμφορὰ τραγωδική Lucian, Ζεὺς Τραγωδός, § 1.

10. 'κεχήνη, 'sat all-agape.' The pluperfect corresponds to the ordinary imperfect tense, the perfect κέχηνα being used as a present expressing permanent attitude. Cf. Eq. 674 ἐκεκράγεσαν, 'kept on shouting.' κέχηνα is used of joyous expectation as here and Eq. 651, of ennui Ach. 30, of gullibility Ach. 133.

τὸν Αἰσχύλον, 'our Aeschylus.' Or the τόν may refer to the foreshadowing of the performance at the Proagon. See note on next line. 'Aeschylus' is used for 'a trilogy of Aeschylus' quite naturally. Cf. Av. 471 οὐδ' Αἴσωπον πεπάτηκας. For the Athenian rustic's admiration of Aeschylus cf. Nubes 1364-8, Ran. 1413. Römer<sup>1</sup> is probably justified in deprecating an exaggerated estimate of Athenian culture. The Dionysus of the Frogs is a fair representative of a large section of the theatre-public. The tragic myths were ὀλίγοις γνώριμα Poetics c. 9. The older λέξις was often unintelligible, Aristoph. Daitaleis, Strattis ap. Athen. ix. 382. The simpler style of Euripides and his explanatory prologues were a necessity of the times. But the Athenian, even the ἀναλφάβητος, had a fine ear and a keen sensibility to lofty sentiment. After the death of Aeschylus in 456 B.C. a law was passed that 'any one who wished to produce a play of Aeschylus should receive a chorus'. 'Suntque eo modo multi coronati,' Quint. x. 1. 66. The

<sup>1</sup> Ueber den litterarisch-aesthetischen Bildungsstand des attischen Theaterpublikums, 1901.

story in Quintilian, that the plays were adapted to suit acting requirements, is accepted by Reisch (*Das Griech. Theater*, p. 199), but is not otherwise supported.

11. ὁ δέ. A survival of the Homeric substantival article marking a contrast, generally a change of subject. κήρυξ is not to be supplied, it is indicated in the verb ἀνείπεν. Cf. the omission of subject with verbs like ἐκήρυξε, ἐσάλπιγξε.

This passage has generally been taken to mean that Dicaeopolis came to the theatre expecting that the performance would commence with plays of Aeschylus, and was disgusted to find that Theognis was the first to be called upon. 'The order in which the different plays were to be performed was determined by lot. Each poet, as his turn came, was summoned by name by the public herald and ordered to produce his play' (Haigh, *Attic Theatre*<sup>3</sup>, p. 69). P. Mazon (*Rev. de Phil.* 1903, pp. 263-8) takes it to refer to the Proagon, held some four days before the City Dionysia. (1) A play of Aeschylus officially announced at the Proagon could not have been replaced at the last moment by a play of Theognis. (2) We have no information that the poet ever appeared in the orchestra with his chorus, whereas εἶσαγε τὸν χορὸν does agree with what we know of the Proagon. Cf. Vita Eur. (Nauck) i. 6, line 46 τὸν δὲ χορὸν καὶ τοὺς ὑποκριτὰς ἀστεφανώτους εἰσαγαγεῖν ἐν τῷ προαγῶνι (of Sophocles, on hearing of the death of Euripides); Plato, *Symp.* 194 A ἀναβαίνοντος ἐπὶ τὸν ὀκρίβαντα μετὰ τῶν ὑποκριτῶν. Mazon's view is very attractive, but it is not without difficulties. The proceedings at the Proagon were very slight, probably a mere announcement of the title of the piece and the presentation of the actors. Unless there was to be no Aeschylean play at all, as indeed Mazon's first argument assumes, D.'s disappointment could not have been very great. And it is difficult to see what his expectations could have been based on, if not on the previous announcement at the Proagon. The older view is the simpler. There is no reason why the order of performance might not have been changed at the last moment, or why Dicaeopolis might not have been mistaken in the order of performance. But εἶσαγε . . . τὸν χορὸν is a real difficulty. It may be a formal phrase surviving from the sixth century, when Tragedy was mainly lyrical, and the poet was the sole actor in his own play.

Θέογνι. See note on 140.

12. πῶς δοκεῖς; a colloquial phrase not found in Aesch. or Soph. 'You can't think how'. Nub. 1368 shows its origin κἀνταῖθα πῶς οἶσθ' ἐμὸν τὴν καρδίαν ὀρεχθῆν; Eur. Hipp. 446 τοῦτον λαβοῦσα πῶς δοκεῖς; καθύβρισεν, Hec. 1160, I. A. 1590, Ar. Nub. 881 βατράχους ἐποίει πῶς δοκεῖς; Plut. 742, Ran. 54, Ach. 24. So πόσον δοκεῖς;



Ecel. 399. Rutherford (Babrius ii. 6) notes that δοκῶ absolute without following infinitive (= I think) is found only in these stereotyped phrases. 'This Ionic, tragic, and late usage is found on an Ionian's lips in Pax 47 δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίσσεται.' There is, however, an instance in Plato, Parmenides 126 B τῷ πατρί, δοκῶ, Πυριλάμπης ὄνομα.

ἔσεισε . . . τὴν καρδίαν. Van Leeuwen translates βδελυθῆναι, 'turned my stomach.' So also in Nubes 1368 κἀνταῦθα πῶς οἷεσθέ μου τὴν καρδίαν ὀρεχθεῖν, though the following line shows clearly enough that the reference is to anger. καρδία = 'stomach' is found in Thuc. ii. 49 ὁπότε ἐς τὴν καρδίαν στηρίζειν, ἀνέστρεφέ τε αὐτήν. But this sense seems to be confined to medical writers like Hippocrates, and descriptions involving the use of medical terms, cf. Thuc. i.c. καὶ ἀποκαθίρεισι χολῆς ὕσαι ἐπὶ τῶν ἰατρῶν ὀνομασμέναι εἰσὶν ἐπῆσαν. Galen really bears witness against the generality of this use when he says that καρδία means τὸ στόμα τῆς γαστρὸς, ἐπειδὴ πλὴν οἱ ἱατροὶ καὶ Θουκυδίδης ἐν τῇ δευτέρᾳ τῶν ἱστοριῶν περὶ λοιμοῦ γράφων ὧδε πῶς φησιν' (ix. 124). So Nemesius, Περὶ φύσεως ἀνθρώπου, cap. xx συνήθως οἱ παλαιοὶ καρδίαν καὶ τὸ στόμα τῆς γαστρὸς καλοῦσιν ὡς Ἰπποκράτης καὶ Θουκυδίδης ἐν τῷ λοιμῷ λέγων οὕτως. Epicharmus uses καρδιώσσειν = βουλιμᾶν; but Epicharmus was born in Cos, the home of the Asclepiadae. Suidas is familiar with the Sicilian use s.v. καρδιώσσειν, but does not recognize the corresponding use of καρδία here—ἔσεισέ μου κτλ. ἀντὶ τοῦ ἐλύπησεν. Further, it gives far better sense to take καρδία here as in line 1, of the seat of feeling. 'This put my heart in sad turmoil.' The immediate cause may be either of those cited in Plato, Timaeus 70 C τῇ δὲ δὴ πηδήσει τῆς καρδίας ἐν τῇ τῶν δεινῶν προσδοκίᾳ καὶ τῇ τοῦ θυμοῦ ἐγέρσει. D. uses the tragic rhythm in an intentionally pompous phrase.

13. ἐπὶ Μόσχῳ. Schol. ἀντὶ τοῦ μετὰ τὸν Μόσχον ἦν δὲ οὗτος φαῦλος καθαροῦς, πολλὰ ἀπνευστὶ ἄδων. This explanation is certainly the right one. It gives a pretty chiasm—Aeschylus, Theognis; Moschus, Dexitheus. Μόσχος ἄδων Βοιωτίον passed into a proverb (Apostol. 11. 74). ἐπὶ is the regular preposition of a sequence, Eur. Or. 898 ἐπὶ τῷδε δ' ἡγόρευε Διομήδης ἄναξ, Theocr. vi. 20 τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καλὸν ἄειδεν. The old view that ἐπὶ μόσχῳ means 'for the prize of the calf' has little to recommend it, though it has recently been repeated by Maas ('Eine neue Deutung des Kalbträgers im Akropolis-Museum,' Philologus lviii), who sees in that archaic figure the dedicatory gift of a victorious citharoede. At Corinth and elsewhere the victor in the dithyrambic contest obtained a steer, βοηλάτας διθύραμβος, Pind. Olymp. xiii; the prize at Athens was a bronze tripod. There is no evidence that citha-

roedes ever contended for a calf. In the fifth century the first prize was a golden crown and 500 drachmae in silver.

14. **Βοιωτίον**, sc. νόμον. The article is omitted as with words in familiar use, Thesm. 1175 ἐπαναφύσα Περσικόν. For the full form cf. Soph. fr. 858 ὅταν τις ἄδη τὸν Βοιωτίον νόμον. The name is derived from the mode employed, a modification of the Dorian mode. It was invented by Terpander.

15. ἀπέθανον, *taedio enecari*. Pax 702 (of Cratinus) ἀπέθανεν . . . οὐ γὰρ ἐξηνέσχετο ὁρῶν πίθον καταγνύμενον, Antiphanes fr. 190 ὁρῶντες ἐξέθνησκον ἐπὶ τῷ πράγματι. Cf. Menander fr. 563 σφάττει με, λεπτός γίγνομαι εὐωχοῦμένος | τὰ σκωμμάτια. Both ἐκθνήσκω and ἀποθνήσκω are also used like *risu emori*. Epich. fr. 21 πρᾶτον μὲν αἰκ' ἔσθοντ' ἴδοις νιν, ἀποθάνοις, Alciphron iii. 66 οἱ συμπόται δέ, ὡς εἶδον, ἐξέθανον τῷ γέλωτι.

**διεστράφην**. Two explanations are suggested: (1) D. gets a squint by persistently looking away from the stage! Cf. Eq. 175, where the sausage-seller is directed to keep one eye on Caria and the other on Carthage, εὐδαιμονήσω δ' εἰ διαστραφύσσομαι; (2) D. gets a crick in his neck. By looking away? Or by trying to follow the tortuous gait of Chaeris? I think it more probable that **διεστράφην** is simply 'was regularly on the rack', τῇ κλίμακι διαστρέφεσθαι. Cf. Adesp. fr. 422 τῇ κλίμακι | διαστρέφονται κατὰ μέλη στρεβλούμενοι.

16. παρέκνυψε, 'sidled in,' rather than 'peeped out' as in Pax 982. Note the word-play on κύπτειν and ὄρθιον. The orthian nome, so named from the metre (Bergk, Gk. Litt. ii. 216, Croiset, ii. 76) or from the high-pitched melody (Smyth, Gk. Melic Poets, p. 107) was also invented by Terpander. Eq. 1278-9 νῦν δ' Ἀρίγνωτον γὰρ οὐδεὶς ὅστις οὐκ ἐπίσταται, | ὅστις ἢ τὸ λευκὸν οἶδεν ἢ τὸν ὄρθιον νόμον shows that it was a sort of national anthem known to every one. In Av. 489 ὄρθριος [νόμος] is used punningly of the voice of the chanticleer.

Chaeris is not rated highly by Pherecrates either. Cf. fr. 6 φέρ' ἴδω, κιθαροδὸς τίς κάκιστος ἐγένετο; | —ὁ Πεισίου Μέλῃς.—μετὰ δὲ Μέλῃτα τίς; | —ἔχ' ἀτρέμ', ἐγὼ δ' αὖ Χαιρίς. He seems to have been a flute-player as well as a citharoede, Ach. 866, and of no better form in that. Av. 858 ξυναυλείω δὲ Χαιρίς ὠδᾷ—παῦσαι σὺ φουσῶν! Ἡρακλεῖς τουτὶ τί ἦν;

**ἐπί**. For this use of ἐπί, the local sense passing into the final, cf. Eq. 1407 κάκεινον ἐκφερέτω τις ὡς ἐπὶ τὴν τέχνην, Av. 292 ἢ 'πὶ τὸν δίαυλον ἦλθον;

17. 'Never since my washing-days began'—a comic variant of



ἐξ ὅτου περ ἐγενόμην—‘did the soap make my eyes smart so much as they smart now.’

19. *κυρίας ἐκκλησίας*. Ath. Pol. 43. 4 makes it certain that of the four assemblies ordinarily held in each prytany the first only was called *κυρία*. The other three were *νόμιμοι*, ἐκ τῶν νόμων τεταγμένοι as contrasted with *σύγκλητοι ἐκκλησίαι* which were specially summoned under unusual circumstances. A definite programme is fixed for each meeting, and the reception of foreign envoys is part of the business of the third and fourth. Yet at the *κυρία ἐκκλησία* of the Acharnians envoys are received from Thrace and Persia. Van Leeuwen strains the *Politeia* passage to make *κυρία* apply to all four, fruitlessly in view of chapter 61 (*μισθοφοροῦσι δὲ ταῖς μὲν ἄλλαις ἐκκλησίαις δραχμὴν, τῇ δὲ κυρίᾳ ἐννέα ὀβολούς*). The fact is that the order of the day only indicated what must be dealt with; there is no reason to suppose that the *Boulé* was not at liberty to introduce foreign envoys at any assembly after the ordinary business had been dispatched.

20. The *Pnyx* was the regular place of assembly during the fifth century. Cf. Eq. 42 *Δῆμος πυκνίτης*. On special occasions, e.g. on that immediately succeeding the City Dionysia, the *ecclesia* met in the theatre. The site of the *Pnyx* is generally identified with a low rocky hill about a quarter of a mile to the west of the Acropolis. Cf. Frazer, Pausanias, ii. 375, Gardner, Ancient Athens, pp. 103-7.

21. ἐν ἀγορᾷ, but ἐν τὰγορᾷ, 728, 848, 855. Cf. Starkie's note on Vesp. 492. ‘Local names invariably take the article except after *local* prepositions, and even then, in comedy, motives of convenience dictated whether the article should be present or absent.’

22. Under the direction of the *ληξίαρχοι* (Pollux viii. 104) the *τοξόται* removed all wares exposed for sale, closed all exits except that leading to the *Pnyx*, and swept a rope smeared with red ochre across the market-place. Any person who was marked by the ochre was liable to a fine for his lack of public spirit. This primitive method of ‘whipping’ is again alluded to in Eccl. 378 *πολὺν ἢ μίλτος ὧ Ζεῦ φίλτατε | γέλων παρέσχεν ἥν προσέρραινον κύκλῳ*. Wilamowitz gives a quite different account of ‘the ruddled rope’ in his *Aus Kydathen* 165. 77, but one which does not suit the language of our text.

23. *πρυτάνεις*. A committee of the *Boulé* holding office for one-tenth of a year (*πρυτανεία*), and consisting of fifty members from one tribe. Their chairman was appointed by lot each day and not eligible for re-election. For the time being he was chairman of the *Boulé* and of the *Ecclesia* (in the fifth century). The whole

body had a table at the public expense in the *Θόλος*, where they received foreign envoys.

*ᾠρίαν*. Accusative of time, the idea of duration being somewhat effaced. Cf. Eur. *Bacchae* 723 *τὴν τεταγμένην ᾠραν*. So *τὴν ᾠρην* Hdt. ii. 2, *ἡκειν ἐκέλευε τὴν ᾠραν ἐπὶ τὸ δεῖπνον* Lucian, *Oneiros* 7, *καιρὸν ἐφήκεις* Soph. Aj. 34. These instances are as purely adverbial as *τὴν ἀρχήν* or *ἀκμήν*. From the nature of the words involved the accus. answers the question 'how? when?' rather than the more specialized 'how long?' Cf. Latin 'commodum adest'. In modern Greek the temporal accus. supersedes the dative.

24. *ἦκοντες*. *εἶτα δέ* can hardly be right. *εἶτα δέ* is not found after the participle. Eq. 377, where *εἶτα δέ* introduces the second of two participles preceding a finite verb, is not parallel. *καῖτα* Eq. 392, Nub. 409, Av. 674 is much easier, for either *καί* or *εἶτα* could stand alone in this use. On the other hand Dobree's *διωστιοῦνται* is not satisfactory. (1) An anapaest, of which the first syllable is the conclusion of a polysyllabic word, is never found in the third foot. (2) *διωστιζεσθαι* does not occur elsewhere, but always the simple *ᾠστιζεσθαι* which is itself the frequentative of *ᾠθεῖσθαι*, Ach. 42, 844, Lys. 330, Pl. 300, Telecleides fr. 13 *τῶν δὲ πλακούντων ᾠστιζομένων περὶ τὴν γνάθον ἦν ἀλαλητός*. Wagner (Rh. Mus. 1905, p. 448) proposes to read *εὔδουσιν*, comparing Lys. 13 *εἰρημένον δ' αὐταῖς ἀπαντᾶν ἐνθάδε | βουλευσομέναισιν οὐ περὶ φαύλου πράγματος | εὔδουσι κοῦχ ἦκουσι*. [The compound *καθεύδειν* is far more common, but *εὔδειν* is also found. Av. 82, Nub. 12, Plato, *Phaedr.* 267 A.] I prefer Haupt's *ἦξουσιν*. Cf. Lys. 15 *ἀλλ' ὦ φιλάτῃ | ἦξουσι*. The repetition of the same word is quite Aristophanic. Lys. 431-2 *τί δεῖ μοχλῶν; | οὐ γὰρ μοχλῶν δεῖ μᾶλλον ἢ νοῦ καὶ φρενῶν*.

25. *περὶ πρώτου ξύλου*, 'to get a front seat.' Naber (*Mnemosyne* x) reads *περὶ πρώτον ξύλον*, 'in the neighbourhood of the front bench.' He argues that the fifty prytanes did not struggle with each other *for* the front bench since all had *προεδρία* alike. 'Sed dum quisque properabat capessere sedem, turba oriebatur intrantium *περὶ πρώτων ξύλον*.' But surely 'the front bench' as contrasted with 'a front seat' would be *τὸ πρῶτον ξύλον*. Cf. Vesp. 90 *ἦν μὴ πὶ τοῦ πρώτου καθίζηται ξύλον*. Further, line 42 is inconsistent with this view. The *προεδρία* of the assembly was vested in the fifty prytanes. Seats were cut out for them out of the solid rock on either side of the bema. They may have sat more than one deep. *ξύλον*, originally applied to the wooden seats of the primitive theatre, has become a generic word for a seat of any sort. Apparently the seats provided for the prytanes were the only seats on the Pnyx. The mass of the citizens squatted in Eastern fashion *χαμαί* (Willems, *Bulletin de l'Académie Royale de Belgique*, 1905).

Πέτραι, Eq. 313, 783, is a local designation applied to the whole of the rocky hill. A citizen's seat is always ἔδρα, never βᾶθρον except in the Scholion on Eq. 783.

The subject to ὠστιοῦνται is often assumed to be οἱ ἐν ἀγορῇ. So even by Wagner, though in that case his εὔδουσιν leaves εἴτα without a point of attachment. It is true that abrupt changes of subject are fairly common in Greek. Cf. Thuc. ii. 3. 4, Lysias i. 10; in this case it might be explained by gesture. Further in Eccl. 86-7 we have under special circumstances an attempt to get front seats in the Assembly, δεῖ σε καταλαβεῖν ἔδρας | ὑπὸ τῷ λίθῳ τῶν πρυτάνεων καταντικρὺ. But against the assumption of a change of subject here we may note (1) the strange inconsistency of the action in 24-5 with that in 21-2; (2) lines 26-7 clearly refer to the prytanes, not to the mass of citizens. Cf. 56-8 and 59-60. The latter point seems to be decisive.

26. καταρρόντες, not 'streaming down the slope of the hill.' Cf. (Dem.) C. Aristog. ἀναβαίνειν εἰς τὴν ἐκκλησίαν, De Corona 169 πᾶς ὁ δῆμος ἄνω ἐκαθήτο. κατὰ marks the goal as κατὰ in κατελθεῖν, κατὰγειν, 'de' in *devenire*, *deducere*. ἄθροι: 'pell-mell' ὁμοῦ Suidas. νῦν δ' ἀθρόα πάντ' ἀπέτισεν Odys. i. 43. 'Now hath he paid all at one reckoning.'

27. ὦ πόλις πόλις. The vocative πόλι is confined to Comedy, Ach. 971, fr. 162 ὦ πόλι φίλη Κέκροπος, αὐτοφνὲς Ἀττική. The nom. is graver in tone, O. T. 639, Eupolis fr. 205. 'O tempora, O mores!' Dicaeopolis laments the degeneracy of the age.

29. νοστεῖν, originally 'to return', here = φοιτᾶν. Cf. Thesm. 796 περὶ τὰς κλῖνας περινοστών. So νίσσομαι in Hesiod, Op. 235 and *passim*. νόστος = ὁδός in Soph. Phil. 43, Eur. I. A. 1261 οἷς νόστος οὐκ ἔστ' Ἰλίου πύργους ἔπι. In the De Sublimitate νοστεῖν is used of the periodical ebb and flow of the tide.

30. σκορδινᾶσθαι. Etym. Magn. σκορδινᾶθαι τὸ παρὰ φύσιν τὰ μέλη ἐκτείνειν μετὰ τοῦ χασμᾶσθαι λέγεται.

31. 'I am at my wits' end for something to do. I draw on the ground with my stick, pluck out stray hairs, and do up my accounts.'

32. The country) (the town, ἄστυ, is ἀγρός or οἱ ἀγροί. In Attic Comedy there are only three instances of the sing. with the article (Bachmann, Conj. 40-2). Ach. 32, Pax 1318 καὶ τὰ σκεύη πάλιν εἰς τὸν ἀγρὸν νυνὶ χρὴ πάντα κομίζειν (εἰς ἀγρὸν six times in the Pax), Philem. fr. 95 εἴ ποτέ τις ἡμῶν εἰς τὸν ἀγρὸν ἐξιών. Neil's distinction (Eq. 805) that τὸν ἀγρὸν always means a particular farm or part of the country, suits the present passage well—Dicaeopolis strains his eyes towards his own homestead; but it is hard to see any difference between εἰς τὸν ἀγρὸν in Pax 1318 and εἰς ἀγρὸν in Pax 552.



33. Paratragic rhythm; *στυγεῖν* is a purely tragic word. Thuc. ii. 17 notes the severe strain of town life upon the farming population accustomed to the freedom and plenty of the country. The present passage is one of those cited by Maurice Croiset, 'Aristophane et les partis à Athènes,' to illustrate Aristophanes' predilections for a country life. The pretty pictures in Pax 571 ff., 1140 ff., are much more cogent.

34. An allusion to the cries of street-hawkers. For this feature of town-life cf. Plut. Apophth. Lac. 62, Dion Chrysostom 54. 3 ὥσπερ οἱ τὰ ὄνια τὰ φαῦλα δεικνύντες ἐν τῇ ἀγορᾷ καὶ περιφέροντες ἐπὶ τὰς θύρας, Diphilus ap. Athen. ii. 55 κατὰ τὴν ὁδὸν πωλεῖν περιπατῶν βούλομαι | ῥόδα, ῥαφανίδας κτλ. There are no street-cries in the country deme ὅς οὐδεπώποτ' εἶπεν, ἄνθρακας πρίω.

36. *χῶ πρίων ἀπῆν*, 'that rasping buy-word was never heard.' ὁ πρίων is literally the person who shouts πρίω. Cf. Cratinus fr. 43 ὁ δ' ἡλίθιος ὥσπερ πρόβατον βῆ βῆ λέγων βαδίζει with Hesychius βηβήν· πρόβατον. There is of course a pun on πρίων a saw, or a sawyer (pres. partic.). The difference in quantity is no bar to the pun. Cicero plays on *fūma* and *fāmes* (Att. i. 16. 2). Cf. φᾶσις and Φᾶσις in Φασιανός Ach. 726, Κλωπίδαι from κλοπή for Κρωπίδαι Eq. 79, &c. The sound of a saw was as disagreeable in antiquity as it is now. φρίττειν ποιεῖ Arist. Probl. 35. 3.

37. ἀτεχνῶς = simply, absolutely. ἀτέχνως is opposed to ἐντέχνως, 'inartistically.' The latter does not occur in Comedy.

38. ὑποκρούειν, 'to interrupt.' Eccl. 596 ἀλλ' ἔφθης μ' ὑποκρούσας· τοῦτο γὰρ ἤμελλον ἐγὼ λέξειν. Properly a musical term, 'striking in.' ὑπό is used as in ὑποτέμνεσθαι τὰς ὁδοὺς, 'to intercept.'

40. ἀλλὰ . . . γάρ. Two uses. (1) When an ellipse has to be supplied: 'But (enough) for yonder come the Prytanes.' ἀλλὰ . . . γάρ is often used like καὶ μήν to mark the entrance of a new character. Soph. Ant. 155 ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας. (2) When there is no ellipse, γάρ = 'since'. Soph. El. 256 ἀλλ' ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν, | σύγγνωτε. Nubes 798 ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω; The assumption of an ellipse in ἀλλὰ . . . γάρ is extremely natural. The newer view, however, is that ἀλλὰ . . . γάρ and ἀλλὰ γάρ both = 'aber freilich,' ἀλλὰ γε ἄρα. (Kühner-Gerth ii. 331 b). Any word or words to be specially emphasized are inserted between ἀλλὰ and γάρ. This agrees with the use of 'at enim', *enim* being purely asseverative in early Latin.

41. οὐκ ἠγέρεον; 'I told you so.' The archaic ἀγορεύω survives in this genuine popular phrase fr. 298, Plut. 102 (Nub. 1456 τί δῆτα ταῦτ' οὐ μοι τότ' ἠγορεύετε; is paratragic), and in the stereotyped formula τίς ἀγορεύειν βούλεται; Ach. 45, Thesm. 379, &c. In ordinary Attic ἀγορεύω is found only in compounds. Other fossilized

uses in colloquial language are θέλειν in ἦν θεὸς θέλῃ, ἔπος in ὡς ἔπος εἰπεῖν and οὐδὲν πρὸς ἔπος, λεῶς in ἀκούετε λεῶ, φρήν in νοὺς καὶ φρένες, σύν in σύν θεῶ εἰπεῖν and οὐδενὶ σύν νῶ. So the non-Attic ἑκτός in proverbial turns, Ran. 994 ὅπως μὴ σ' ὁ θυμὸς ἀρπάσας ἑκτὸς οἴσει τῶν ἐλαῶν, Plato, Cratylus 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἑκτὸς δρόμου φερόμενον.

τοῦτ' ἐκείνο, 'the very thing I told you.' A colloquial expression common in Plato and in Comedy, now and then found in Euripides. ἐκείνο is something already mentioned, something well known. τοῦτο marks that it is now valid. Eur. Tro. 620 τοῦτ' ἐκείν' ὁ μοι πάλαι | Ταλθύβιος αἰνιγμ' οὐ σαφῶς εἶπεν σαφές. Cf. Ach. 820 n.

The meeting of the Athenian ecclesia began with a lustration. Sucking-pigs (χοιρίδια) were sacrificed and carried round the place of assembly. The victims were called περίστια. The περιστίαρχος led the procession and sprinkled the blood. No one who was not within the space thus marked out could take part in the proceedings. There is no reason to suppose that the sacrifice was actually performed in the present instance. In Eccl. 128 we have a burlesque of the official procedure; the evil-smelling γαλῇ takes the place of the sucking-pig. ὁ περιστίαρχος, περιφέρειν χρὴ τὴν γαλῇν.

44. ἐντός occurs five times in Aristophanes, always with the meaning *intra fines spatii alicuius*. So here 'within the space marked out by the sacrifice'. Lys. 847 οὐντὸς τῶν φυλάκων ἐστὼς.

45. ἤδη τις εἶπε; an excited question addressed to Dicæopolis. Amphitheus rushes in late. For the procedure cf. Aeschin. in Timarch. 23 πῶς δὲ ὁ νομοθέτης κελεύει τοὺς προέδρους χρηματίζειν; ἐπειδὴν τὸ καθάριστον περιενεχθῇ καὶ ὁ κήρυξ τὰς πατρίους εὐχὰς εὔξηται, προχειροτονεῖν κελεύει τοὺς προέδρους περὶ ἱερῶν τῶν πατρίων καὶ κήρυξι καὶ πρεσβείαις καὶ δσίων, καὶ μετὰ ταῦτα ἐπερωτᾷ ὁ κήρυξ· τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντήκοντα ἔτη γεγονότων; κτλ. The age restriction was found in a law of Solon, but had long been obsolete. Cf. Demos. xviii. 170.

46. Ἀμφίθεος. Aristophanes' characters are usually typical representatives of the parties or movements of the day. Here we have a unique personality identified by Müller-Strübing (op. cit. pp. 697-9) with Hermogenes (-οοῦ see 701 n.), son of Hipponicus, brother of Callias. Hermogenes was 'descended on both sides from the gods' Xen. Hell. vi. 6, and especially from Triptolemus. He professed to stand in friendly relation with the gods, and to receive special commissions from them, Xen. Symp. iii. 14, iv. 48. He was in reduced circumstances, Plato, Crat. 384 c, Xen. Mem. ii. 10. His family were proxenoi of Sparta, Xen. Hell. vi. 4, and hereditary peace-makers, Xen. l. c. ὅταν ἡ πόλις ἡσυχίας



ἐπιθυμία, εἰρηνοποιὸν ἡμᾶς ἐκπέμπει. He was a pupil of Socrates, and therefore his son after the spirit, just as Philippus is 'a scion of Gorgias' in Vesp. 421. Hence his grandmother is Phaenarete, the mother of Socrates. These facts are sufficient to prove the identification. Müller-Strübing's further combination strikes one as over-subtle. The Doric word *μαῖα* = *τήθη*, and the converse may have held true; hence Hermogenes is the grandson of a *μαῖα* just as Hermes is *Μαιάδος υἱός*.

οὐκ ἄνθρωπος; Amphitheus is not a name in use at Athens. The herald takes the word as an adjective. Van Leeuwen's οὐκ ἄρ' ἄσπός; spoils the joke. For similar 'explanations' of the name of person entering on the stage cf. Eq. 901 Πύρρανδρος, 1257 Ἀγοράκριτος.

47. Van Leeuwen marks the line as corrupt: (1) for metrical reasons; (2) because ὁ Ἀμφίθεος is used for ὁ πρόγονος or the like. As regards (1), an anapaest may follow a tribrach when the tribrach ends a dipody and is followed by a pause. Cf. Eccl. 315 καὶ θοῖμάτιον· ὅτε δὴ δ' ἐκείνο ψηλαφῶν. (2) ὁ Ἀμφίθεος is 'the elder, the distinguished Amphitheus'. Celeus was the King of Eleusis, to whose house Demeter came in her wanderings. Hermogenes belonged to the Ceryces, hereditary priests of Demeter.

48. γίγνεται. Annalistic present. Eur. Bacchae 2 ὃν τίκτει ποθ' ἢ Κάδμου κόρη, Xen. Anab. i. 1. 1 Δαρείου καὶ Παρυσάτιδος γίνονται παῖδες δύο, Prop. v. 2. 3 'Tusci ego, Tuscis orior'. It is ordinarily used of a past event whose consequences continue into the present.

50. Λυκῖνος is Socrates. His mother Phaenarete and her vocation must have been well known to the Athenian public. Cf. Nub. 137, Plato, Theaet. 149 A. The name Lycinus is an ordinary Athenian name, occurring in Antiphon's Fifth Oration. It is here applied to Socrates in reference to τὰς ἐν Λυκείῳ διατριβάς.

ἐκ τούτου δ' ἐγὼ | ἀθάνατός εἰμι can only mean 'from him do I derive my immortality'. ἐκ τούτου ἐγενόμην is not in the Greek, and would in any case be mere verbiage. When Amphitheus says he is the grandson of Phaenarete, he says already that he is the son of Lycinus. But the ascription of immortality to Socrates is difficult. Van Leeuwen explains 'agnoscere mihi videor Socratis τοῦ ἀθανατίζοντος deque animi post mortem condicione multa disputantis inrisionem'. Yet the belief in immortality was not so peculiar to Socrates as to justify the joke here. It is probable that as in Nubes 225 ff., 828 ff., and in the title and general plan of that play, Socrates is here identified with the teaching of Diogenes of Apollonia—that Air is ψυχή and νόησις—καὶ αὐτὸ μὲν τοῦτο αἰδῖον καὶ ἀθάνατον σῶμα (Diels, Vorsokratiker fr. 7). The epithet ἀθάνατος applied to Air was something new and bizarre, and would therefore

be laid hold of by Aristophanes. He applies it to Socrates as the teacher of the doctrine. Cf. *Nubes* 223 τί με καλείς, ὦ φήμερε; and H. Weber, *Philol.* 1904, pp. 224-46.

Lines 47-50 resemble the long explanatory prologues of Euripides. *Ran.* 946 ἀλλ' οὐξιὼν πρότιστα μὲν μοι τὸ γένος εἶπ' ἂν εὐθὺς | τοῦ δράματος. Cf. the prologues of the *Hecuba*, *Orestes*, *Phoenissae*, *Herakles*, *Helen*, *Ion*, *Electra*, *Bacchae*, *Iph. in Tauris*, *Aeolus* fr. 14, *Meleager* fr. 519, *Phrixus* fr. 816, *Telephus* fr. 697. Such prologues may have been motived and justified by widespread ignorance of the myths. The narrow range of a tragic plot offered no opportunity for the characters to explain their own origin and history in the working out of the play.

52. σπόνδας ποιῆσαι. MSS. read middle. But *Amphitheus* is merely the go-between, therefore the active is required. *Amphitheus* could hardly expect ἐφόδια if he were merely securing peace for himself. In line 268 the middle is rightly used of the contracting party. So ἐκκλησίαν ποιεῖν is used of the convoker, ποιεῖσθαι of the people present; λόγον ποιεῖν = to compose a speech, ποιεῖσθαι to deliver it; ὁδὸν ποιεῖν to construct a road, ποιεῖσθαι to journey; ὄνομα τιθέναι of the cold objective act, ὄνομα τίθεσθαι of the parent's personal interest.

53. ἐφόδι', 'travelling-allowance'—viaticum.

54. οὐ διδῶσιν, the pres. with neg. denoting resistance to pressure. *Plautus, Casina* 806 'tace', 'non taceo,' 'Be quiet,' 'I won't.'

οἱ τοξόται, 'sergeants'—spoken by the herald at a sign from the Chairman of the Prytanes, whose part would be taken by a dumb figure.

The τοξόται were the police-force of Athens, a band of Scythian archers, variously called Σκύθαι, τοξόται, or from the name of their founder, Σπενσίνοι (Pollux). The formation of the corps dates from Pericles' expedition to Pontus in 444 B.C. Until the middle of the fourth century it was one of their duties to keep order in the ecclesia. Cf. *Plato, Protag.* 319 c.

The nom. with the article is regularly used in apposition to a vocative expressed, ἄνδρες οἱ θεώμενοι 497, or unexpressed οἱ Θράκες, ἵτε δὲυρο 155. Cf. *Xen. Cyr.* iv. 5. 17 ἴθι μὲν οὖν σύ, ὁ πρεσβύτατος. οὗτος is similarly used with the nom. in apposition to σύ understood, *Plato, Symp.* 172 A ὦ Φαληρεὺς, ἔφη, οὗτος Ἀπολλόδαμος.

55. 'Will you see me treated thus?' περιωρᾶν is found in *Aristoph.* nine times with accus. and participle, once with accus. and adjective (sc. ὄντα), *Nubes* 124-5 ἀλλ' οὐ περιόψεται μ' ὁ θεὸς Μεγακλῆς | ἀνιππον, only here with accus. alone. Here the accus. alone is required: the ἐλκόμενον, ταυτὶ πάσχοντα or the like is con-

veyed in action. *περιορῶν* may also take the infin. when it degenerates from 'looking on with indifference, without interposing to prevent' into the simple *ἔαν*. Cf. Thuc. vi. 86. 1.

58. *κρεμάσαι τὰς ἀσπίδας*, 'and let our shields go hang.' See 279 n.

59. *κάθησο*, 'keep your seat.' On the other hand *κάθισον κάθιζε* (v. 123) = 'take a seat': they are addressed *πρὸς τὸν ἐστῶτα* (Lucian, Pseudo-Sophist, p. 582). For a full list of the forms of this verb see Rutherford, *New Phrynichus*, pp. 336-8.

*ἔγὼ μὲν οὐ*, 'not I indeed.' Here *μὲν* simply emphasizes the preceding word. Originally an affirmative particle as in *καὶ μὲν δὴ, ἀλλὰ μὲν δὴ*, the concessive use preparing for an adversative clause with *δέ* gradually prevailed. '*μὲν solitarium*,' i. e. with no following *δέ*, is found chiefly after (1) personal and demonstrative pronouns. *ἐγὼ μὲν* = *equidem*, *ἐμοὶ μὲν* Antig. 11, *σὺ μὲν ἀλάζων εἶ μέγας* Ach. 109; (2) subst. without article 136, Vesp. 868; (3) adjectives, adverbs, and verbs such as *οἶμαι, δοκεῖ*. In all these cases it may have been felt as elliptical. 'For *my* part (whatever the others may do), *I* think, the facts may be otherwise.' So also in a question 'marking the proposition as preliminary and pointing to a sequel' (A. W. Verrall on *Medea* 676) *ὑγιαίνεις μὲν*; Av. 1214.

60. *πρυτανεύσητε*, 'put the question from the chair': the Chairman of the Prytanes was *ex officio* Chairman of the ecclesia. The ordinary word for putting to the vote is *ἐπιψηφίζειν*.

62. *ποῖον βασιλέως*. This is not a real question: *βασιλεύς* without the article could refer only to the King of Persia. Thuc. ii. 62 *οὔτε βασιλεὺς οὔτε ἄλλο οὐδὲν ἔθνος*. *ποῖος* is idiomatically used to express surprise or indignation, the word which provokes that feeling being repeated with it. 'King, forsooth!' 'Your blessed King!' Cf. Nub. 367 *ποῖος Ζεὺς; οὐ μὴ ληρήσεις; οὐδ' ἔστι Ζεὺς*. Plato, *Euthyd.* 304 E *χαρίεν γέ τι πρᾶγμά ἐστιν ἡ φιλοσοφία*. — *ποῖον, ἔφη, χαρίεν ᾧ μακάριε*; In this use the preposition (if any) of preceding sentence is not repeated with *ποῖος*; Pax 224 *εἰς ποῖον [ἄντρον]*; asks for further information. So *ποῖος* preceded by the article introduces a real question, Ach. 418, 963 *ὁ ποῖος οἶτος Λάμαχος τὴν ἐγγέλων*;

*ἰδοῦ* (often followed by *γέ*) is another mocking formula, *ἰδοῦ γέ σε ξαίνουσιν* Eccl. 94. Nub. 818 *ἰδοῦ γ', ἰδοῦ, Δι' Ὀλύμπιον τῆς μωρίας*.

Both Sparta and Athens were at this time coquetting with Persia. In 430 the Spartan ambassadors, Aneristus, Nicolaus, and Stratodamus, were seized by Sadocus at Bisanthe on the Propontis

and sent to Athens, where they were put to death, Thuc. ii. 67. A second attempt was made by Sparta. Athens sent a counter-embassy, and probably concluded a friendly alliance with the Great King. In this passage Aristophanes seems to be hitting off certain definite persons. Müller-Strübing (op. cit. 702 ff.) identifies this embassy with that of Diotimus, son of Strombichus. Διότιμον τὸν Στρομβίχου πρεσβείας Ἀθηναίων ἀφηγούμενον διὰ τοῦ Κίδνου ἀναπλεῦσαι . . . ἐπὶ τὸν Χοάσπην ποταμόν . . . καὶ ἀφικέσθαι τεσσερακοσταίον εἰς Σοῦσα· ταῦτα δ' αὐτῷ διηγῆσασθαι αὐτὸν τὸν Διότιμον Strabo i. 47. Diotimus was στρατηγός in 432, and may well have been sent on an embassy thereafter. He was ἀκρατοπότης (cf. l. 75), and was nicknamed Χώνη, 'Funnel' (Athen. x. 436 E), a fact which explains the gusto with which the legate is made to speak of the neat wine drunk from golden beakers. This view is accepted by Busolt, iii. 960, n. 2. But the dating of the embassy in 431-30, it being expected to return or actually returning in 426, and the identification of this Diotimus with the Diotimus who was archon eponymos in 428-7 are mutually exclusive. They cannot both be right, and are probably both wrong. ἐπ' Εὐθυμένους ἄρχοντος 437 B.C. is not a comic exaggeration for ἐπ' Εὐθυδήμου ἄρχοντος 431 B.C., but a comic exaggeration in general. Like ἔτει τετάρτῳ in line 80 it may well be a hit at the accounts of his own celerity given by Diotimus. And the Diotimus who was archon in 428 was probably some other than Diotimus Strombichides.

63. τοῖς ταῶσι. Peacocks were introduced into Athens in the latter half of the fifth century; according to Wilamowitz, *Aus Kydathen*, p. 77, by Pyrilampes on his return from a Persian embassy. Cf. Plato, *Charmides* 158 A. Here τοῖς ταῶσι may be taken in one of two ways. (1) With the Schol. τοῖς κόλποισι τοῖς πεποικιλμένοις—foppery. For this sense cf. Aelian, *De Nat. Anim.* v. 21 ὁ ταῶς οἶδεν ὀρνίθων ὠραιότατος ὢν . . . ὑπὲρ τὴν τῶν Μήδων ἐσθῆτα καὶ τὰ τῶν Περσῶν ποικίλματα τὴν ἑαυτοῦ στολὴν ἀποδεικνύμενος, and Xen. *Mem.* i. 2. 5 ἀλλ' οὐ μὴν θρυπτικός γε οὐδὲ ἀλαζονικός ἦν οὔτ' ἀμπεχύνῃ οὔθ' ὑποδέσει κτλ. Persian dress seems to be the mode in Vesp. 1137. (2) Actual peacocks brought from Persia. This is supported by the fact that D. has not yet seen the ambassadors (l. 64), and the words become a jeer at Pyrilampes. Van Leeuwen's 'homines iactantes' (cf. Strattis fr. 27) does not suit the build of the line so well, as we expect some other property of the ambassadors to balance τοῖς ἀλαζονεύμασιν.

64. βαβαιάξ, *admirantis vel stupentis*. βαβαί Pax 248, οὐχὶ τῶν μετρίων ἀλλὰ τῶν 'βαβαί βαβαί' Alexis fr. 206. -αξ is comic as in vulgar nicknames and terms of opprobrium, λείαξ, σύρφαξ, and interjections in Comedy and Satyric Drama. παπαιάξ Eur.



Cycl. 153, *ιατταταυάξ* Eq. 1. If *βαβαί* is 'Oh my'! *βαβαυάξ* is something like 'Oh, my eye'!

'Jerusalem! what a get-up!' The choice of the oath is of course determined by the appearance of the legates. So Dionysus swears by Poseidon when he sees the lake of Acheron. Cf. Plato, *Phaedr.* 236 D ὁμνυμι γάρ—τίνα μέντοι, τίνα θεῶν; ἢ βούλει τὴν πλάτανον ταυτηνί; For the genit. of exclamation cf. *Ach.* 87, Eq. 693 μορμῶ τοῦ θράσους. It usually takes the article; exceptions are, however, not infrequent. *Lys.* 967 ὦ Ζεῦ δεινῶν ἀντισπασμῶν, Plato, *Rep.* 509 C Ἄπολλον δαιμονίας ὑπερβολῆς. This genit. is sometimes imitated by Latin writers. *Catull.* ix. 5 'O mihi nuntii beati'. It is connected with the causal genitive which follows verbs of emotion.

65. The prep. *ὥς* has two uses: (1) *ad aliquem ὥς ἐμέ* 675; (2) *in aedes alicuius* *Vesp.* 1042 ἀναπηδᾶν—ὥς τὸν πολέμαρχον. It is used with persons only; *Ach.* 242 πρόιθ' ὥς τὸ πρόσθεν is corrected to *προῖτω 's τὸ πρόσθεν*. It is not found in poetry except in Comedy and (rarely) in *Soph.* and *Eur.* (Mommsen, *Beiträge zu d. Lehre von den gr. Präp.*, p. 53).

68. 'Aye, and we had a wearisome time of it dawdling through the Caystrian plain in palanquins, lying supine on coaches, regularly done to death.' *Aristoph.* fr. 221 ὅστις αὐλοῖς καὶ λύραισι κατατέτριμμαι χρώμενος | εἰτά με σκάπτειν κελεύεις; The Caystrian plain extended from Sardis to Ephesus; *Hdt.* (v. 52) describes the excellence of the road to Susa, the shortness of the stages, and the καταλύσεις κάλλισται en route. Covered carriages were unknown on the hilly roads of Greece. *ὁδοιπλανοῦντες* instead of the ordinary *ὁδοιποροῦντες* to mark the careless ease and luxury of the envoys.

καὶ δῆτα. The reflective *δῆτα* is common in reminiscence. *Ran.* 52, *Vesp.* 13 καὶ δῆτ' ὄναρ θαυμαστὸν εἶδον ἀρτίως.

διὰ τῶν Καῦστρίων πεδίων is the reading of all MSS. except R, which reads *παρά*. Even the lemma of the Schol. in R has *διά*. The simplest emendation is to omit the article. *Bachmann, Conj.* p. 36, quotes thirty-six passages where the scribes insert the article, generally against the metre. Here its insertion would be motivated by taking *Καῦστρίων* as a trisyllable. The plural signifies 'the Caystrian plain and its like'. So we find *Ἠλύσια πεδία* as well as *Ἠλύσιον πεδίον*.

No other emendation is probable. *Klotz* deletes the prep. and takes the gen. with *ὁδοιπλανοῦντες*; but this local genitive is not an Attic construction at all. *ποταμόν* deviates unduly from the MSS. *παρὰ Καῦστριον πεδίον* could mean nothing but 'skirting the Caystrian plain'.



71. σφόδρα γάρ. For the γάρ in sarcastic retort, *scilicet*, cf. Soph. El. 393 καλὸς γὰρ οὐμὸς βίотος ὥστε θανύμασαι. 'I had a lively time of it, I suppose.' Meineke adopts Mehler's τάρα, probably to avoid the division of the tribrach at the second syllable which throws the ictus on a final short. Bachmann finds only two other instances of this division in the third foot, Av. 1588, Lys. 993 both doubtful. Here, however, it is supported by the enclitic nature of γάρ. Cf. ἴσα γάρ Av. 1167, ἐμὲ γάρ Eccl. 714, Nub. 792. This licence is said to be restricted to the first foot. It is hard to see why. One *expects* to find such a combination with γάρ in the first foot oftener than elsewhere.

72. παρὰ τὴν ἑπαλξιν. Many of the fugitives from the country had to put up as best they could about the ramparts. Thuc. ii. 17 κατεσκευάσαντο δὲ καὶ ἐν τοῖς πύργοις τῶν τειχῶν πολλοὶ καὶ ὡς ἕκαστός που ἐδύνατο. Here it probably implies rampart-duty. ἑπαλξιν is a collective singular. O. C. 1251 ἀστακτὶ λείβων δάκρυον, Thuc. ii. 4 λίθοις τε καὶ κεράμῳ.

73. πρὸς βίαν. Alcaeus fr. 20 νῦν χρή μεθύσθην καὶ τινα πρὸς βίαν | πῶνην, ἐπειδὴ κάτθανε Μύρσιλος.

74. The earliest mention of glass utensils. Hdt. ii. 69 speaks of glass ear-rings, ἀρτήματά τε λίθινα χρυτὰ καὶ χρύσεια ἐς τὰ ὄψα ἐνθέντες, indicating the rarity and costliness of the material.

75. ἄκρατον. Drinking neat wine was thought barbarian or profligate (Plato, Legg. i. 637 E) except immediately after dinner when a small quantity was taken ἀγαθοῦ δαίμονος. ἀγαθοδαιμονισταί (the nearest equivalent to the modern teetotaller) are those who do not go on with the symposium. Three parts of water to two of wine are recommended by Plutarch, Symp. iii. 9. Nicochares fr. 1, Ameipsias fr. 4 speak of three to two. Hesiod, Op. 596 advises three to one, but that is for harvesters.

'O my country stern and wild.' Κραναός in Homer is confined to Ithaca. Pind. Olymp. vii. 82 applies it to Athens in allusion to the rocky soil of Attica. Hence the proper name αἱ Κρανααί Av. 123, and the mythical King Κραναός Aesch. Eumen. 1011.

77. ἄνδρας is emphatic, 'proper men.' Xen. Cyr. iv. 2. 25 ὁ τοῦτο ποιῶν οὐκέτ' ἀνὴρ ἐστίν ἀλλὰ σκευοφόρος, Demos. Falsa Leg. 301 ἐξήλουν, ἐτίμων, ἄνδρας ἡγοῦντο. Under the regimen of women the same emphasis is extended to γυνή. Lys. 145 ὦ φιλτάτῃ σὺ καὶ μόνῃ τούτων γυνή.

78. All MSS. except B have καταφαγεῖν τε, B omits τε. Editors generally accept Morell's emendation φαγεῖν τε καὶ πιεῖν. The Schol. read κατα-. ἐμφαντικῶς ἢ κατὰ ὥσπερ καὶ τὸ ἐμφαγεῖν. Perhaps

we should read *καταφαγείν κάμπιεν*. In ordinary prose the superlative *πλεῖστα* would be followed by the simple *φαγείν τε καὶ πιεῖν*, but the gluttonous compounds suit the legate's effrontery very well. Epich. 35 *πολλὰ καταφαγὼν πόλλ' ἐμπιών* in the Confessions of a Parasite.

79. The only objection to Elmsley's *γε* is the supposed parallelism of *λαικαστάς τε καὶ καταπύγονας* and *δυναμένους φαγείν τε καὶ πιεῖν*. But apart from the doubt whether *τε* is to be retained in 78, the two phrases are not parallel. Line 78 is common to both speakers. It is the word *ἄνδρας* that is parallel to *λαικαστάς* and *καταπύγονας*. *δέ γε* is precisely what we want in the retort. It caps or takes exception to the statement of the previous speaker. It assents so far, but adds something on the other side. 'Notissimum est δέ γε usurpari solere quum duae res ita inter se componuntur, ut altera plus habeat ponderis, quapropter in iurgiis frequentissimum est ubi δέ γε responsantis est et maledicto maledictum convicio convicium gravius reponentis.' Cobet, N. L. 435.

85. *παρετίθει*, 'served up,' *apponere*. Antiph. 172 *θερμὴν παρέθηκε κάμηλον*.

87. *βοῦς κριβανίτας*. 'beeves roasted whole.' This trait may have been suggested by Hdt. i. 133 *οἱ εὐδαίμονες τῶν Περσῶν βοῦν καὶ ἵππον καὶ κάμηλον καὶ ὄνον προτιθέαται ὅλους ὅπου ἐν καμίνοισι*. The Greeks were *μικροτράπεζοι* Antiph. 172, and Dicaeopolis is more familiar with *ἄρτους κριβανίτας*. καὶ introducing the question marks indignant surprise.

88. Cleonymus was probably a personal enemy of Aristophanes. He is pilloried as a coward, a 'hill of flesh' Av. 1476, a perjurer, a prodigal, and a thief. In the Clouds, the Wasps, the Peace, and the Birds he is persistently styled *ρίψασπις*. But as that offence entailed *ἀτιμία*, and we hear of Cleonymus as an orator at the time of the Hermocopidae (Andoc. 27, Gilbert, Beiträge, p. 259) it is probable that Aristophanes is merely feeding fat an ancient grudge. Since Kock's note on Eq. 958 it has been the fashion to call Cleonymus 'the Falstaff of Aristophanic Comedy'. Nothing could be more erroneous. There is no reason to suppose Falstaff a liar more than most when he says 'But yet no coward, Hal'. He was 'blown up like a bladder', and not 'with sighing and grief'. But the essential Falstaff is the nimble wit in his mountain of flesh.

90. 'That was why you gulled us.' *ταῦτ' ἄρα* = *hanc igitur ob causam*. For this adverbial use cf. Cobet, N. L. 623. It is parallel to the use of *τί*; 'wherefore'? *τό*, 'therefore'; *αὐτὰ ταῦτα*, 'for this very reason.' Plato, Prot. 310 E *αὐτὰ ταῦτα νῦν ἦκω*.

91. *Ψευδαρτάβαν*: coined on the model of Persian names like

Artabanas and Artaphernes. ἀρτάβη is a Persian measure of capacity. For the ψευδ- cf. ψευδατράφαξ *Eq.* 630, ψευδαμάμαξ *Vesp.* 326. It suggests that Athenian hopes of ἀχάνας χρυσίου are quite illusory. The 'King's Eye' is an official title. *Xen. Cyr.* viii. 2. 10 τοὺς βασιλέως καλουμένους ὀφθαλμοὺς καὶ τὰ βασιλέως ὄψα, *Ar. Pol.* iii. 16 ὀφθαλμοὺς πολλοὺς οἱ μόναρχοι ποιοῦσιν αὐτῶν καὶ ὄψα καὶ χεῖρας καὶ πόδας.

92. γε is idiomatically used when a sentence begun by one person is turned into a prayer or a curse by another. *Pax* 444-6 κεῖ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ | εἰς φῶς ἀνελθεῖν, ὦ πότνι!—B. ἐν ταῖσιν μάχαις | πάσχοι γε τοιαῦθ' οἰάπερ Κλεώνυμος. Dicaeopolis takes 'eye' in the literal sense. *Nub.* 23, 24 ὅτ' ἐπριάμην τὸν κοππατίαν· οἴμοι τάλας, | εἴθ' ἐξεκόπην πρότερον τὸν ὀφθαλμὸν λίθῳ. The genit. τοῦ πρέσβεως is in apposition with the σοῦ implied in σόν. *Soph. O.C.* 344 τὰμὰ δυστήνου κακά.

94. Approach Pseudartabas, wearing a grotesque mask consisting mainly of a huge eye, *Schol.* ἕξεισι τερατώδης τις γελοῖος ἐσκευασμένος καὶ ὀφθαλμὸν ἔχων ἓνα ἐπὶ παντὸς τοῦ προσώπου, below this a long beard covering most of the cheeks, after the style of Persian art. The dramatization of metaphor is a constant trait of the Old Comedy. The waspish dicasts must be represented as wasps. If Socrates wishes to indulge in airy speculation, he does so in a swinging basket. In the *Pax* the hash of war is represented by means of pestle and mortar. The staring eye reminds Dicaeopolis of the painted eye on the bow of a trireme. Such an eye, or pair of eyes, can often be distinguished in the pictures of ships on vase-paintings and friezes; the iris is generally represented by a number of coloured concentric rings. The ship was regarded as more or less of a sentient thing, as seeing its own way and spying out sunken rocks. *Aesch. Suppl.* 716 καὶ πρῶρα πρόσθεν ὄμμασι βλέπονσ' ὁδόν, *Philostratus, Imag.* i. 18. Painted eyes can still be seen on the fishing-boats of Capri and on Chinese craft. Whether the ὀφθαλμός ever meant the hawse-hole is very doubtful. Torr and Cartault take that view. Assmann maintains that all the evidence of ancient art goes to prove the contrary (*Jahrb. des Arch. Inst.* iv. 99). A broken ship's eye is twice mentioned in Boeckh's *Urkunden* ii. 68, 75.

ὦναξ Ἡράκλεις, 'the powers preserve us!' Heracles is invoked as ἀλεξίκακος.

95. Aristoph. uses πρὸς with genitive twenty-seven times in entreaties, thirteen times in questions. *Lys.* 857 should be written ὦ πρὸς τῶν θεῶν; i.e. *vera dicis*? In *Fr.* 51 πρὸς θεῶν ἔραμαι τέττιγα φαγεῖν the form of the interjection is affected by the general

expression of desire. Hence ναύφαρκτον βλέπεις must be interrogative or parenthetical; in an affirmation we should have νῆ or ναὶ μὰ τοὺς θεοὺς.

‘Does that glance of yours threaten a broadside?’ Hen. V, III. i ‘Then lend the eye a terrible aspect. Let it pry thro’ the portage of the head, Like the brass cannon’. This use of βλέπειν with accus. = *vultu referre* recalls the early adverbial use, Monro, Hom. Gram. § 136. The simplest instances are the neuter sing. and plur. of adjectives and pronouns, τόδ’ ἰκάνεις comest as thou dost, ὀξέα κεκληγγυῖα screaming shrilly. So ὅσα Ach. 1, τί Ach. 4, &c., which are not to be explained as cognates. See 299 n. Uses like ἀνεδύσето κῆμα, ὑπερώϊα κατέβαινεν show that the ‘terminus ad quem’ has not encroached on the general adverbial sense. The accus. merely tells something about the verb, e.g. that the ‘coming down’ is connected with ‘an up-stairs room’; the general meeting indicates that it is ‘place from which’. So here ναύφαρκτον βλέπειν, ‘to have a broadside look.’ Cf. μανικόν τι καὶ τραγωδικόν βλέπειν Plut. 424, κλέπτων Vesp. 900, θυμβροφάγον Ach. 254, σκύτη Vesp. 643, νᾶπυ Eq. 631, &c. This use is not confined to Comedy; cf. Eur. Ion 1263 δράκοντ’ ἀναβλέποντα φοινίαν φλόγα, and the Homeric πῖρ ὀφθαλμοῖσι δεδορκώς.

ἐνθρῶπε. The omission of the ὦ shows a certain roughness of tone. It is usual in commands and in expressions of censure and contempt. Hug (Symp. 172 A) counts seventy instances of voc. with ὦ, eight without ὦ in the Symposium, 100 instances with ὦ in the Protagoras, none without ὦ. Gorgias 518 c is a good instance, ἴσως ἂν οὖν ἡγανάκεις εἰ σοὶ ἔλεγον, ἄνθρωπε, ἐπαίεις οὐδὲν περὶ γυμναστικῆς.

96. Wilamowitz (Hermes xiv. 184) would omit this line. So also Rutherford (Schol. Aristoph. ii. 274). ‘The second part of the line as tinkered into shape by redactors, viz. νεώσοικον σκοπεῖς, is nothing but an adscript to ναύφαρκτον βλέπεις, showing that some commentator translated it “Do you inspect an arsenal?”’ But on this hypothesis it is difficult to explain the origin of the pointed περὶ ἄκραν κάμπτων, which the Scholiast rightly takes as referring to slow and self-important gait—ἀξιωματικῶς ἰόντος. Presumably the ‘King’s Eye’ enters at line 61, and veers slowly round in front of the pry-tanes at 94-7. For σκοπεῖν = ‘to look out for’, cf. Lys. 427 οὐδὲν ποῶν ἀλλ’ ἢ καπηλείον σκοπῶν, Xen. Anab. v. 7. 32 σκοπεῖτε παύλιν τινα. The metaphor in 96-7 is of course suggested by the ναῖς in ναύφαρκτον: no difficulty should have been raised on that score. Hdt. ix. 8 τὸν Ἰσθμὸν ἔτειχον καὶ σφί ἦν πρὸς τέλει (sc. τὸ τεῖχος suggested by ἐτείχον), Eur. Hec. 21 ἐπεὶ δὲ Τροία θ’ Ἐκτορός τ’ ἀπόλλυται | ψυχῇ, πατρώα θ’ ἐστία κατεσκάφη | αὐτὸς δὲ (sc. ὁ πατήρ from πατρώα) βωμῷ πρὸς θεοδμήτῳ πίτνει. As ναύφαρκτον βλέπεις; refers to



the galleon on the open sea, *νέωσοικον σκοπεῖς*; to its return after its work is done, both lines may be interrogative.

97. *ἄσκωμα*: the leather pad at the rowing-port. It is possible that Dicaeopolis shifts his comparison at this point as he catches sight of the long plaited beard—*δέρμα καθειμένον*. But this is hardly necessary. *περί* is 'near', not 'round.' Nub. 509 *τί κυπτάξεις ἔχων περὶ τὴν θύραν*; Plato, Phaedr. 259 Δ *περὶ τὴν κρήνην εὔδειν*, i.e. 'somewhere near it.' The sight of the staring eye prompts the comparison, the leather pad 'near it, below there' is an additional point of resemblance. The *ἄσκωμα* was a purse-shaped leathern bag, of which the larger end was secured to the rowing-port; the narrower end was pierced in such a way that, when the oar was passed through from the ship side, it fitted tightly round the handle at the proper point, thus preventing the entry of water through the port.

99. *Ἀθηναίοισιν*. 'Names of peoples in the plural have no article.' Meisterhans, p. 225. Aristoph. uses *Ἀθηναῖοι* thirty-one times without the article, eight times with it. Of these three are in Doric, Lys. 170, 1244, 1250, three refer only to the Athenians on the stage, Pax 503, Lys. 1120, 1149. Bachmann, Conj. 45, emends the remaining two, Lys. 1145, 1229, but with difficulty. It should be noticed that the exceptions are most numerous towards the end of Aristophanes' activity. In inscriptions too the non-anaphoric use is commoner after 410 B.C.

Distinctively adjectival forms like *Βοιωτικοί*, *Λακωνικοί* always take the article. So also *Λάκωνες* except in Ach. 304: *Λακεδαιμόνιοι* never except in Pax 282 *καὶ τοῖς Λακεδαιμονίοισιν ἄλετριβανος* in pointed reference to 269 *ἀπόλλω* *Ἀθηναίοισιν ἄλετριβανος*.

100. Ribbeck expiscates a promise of gold from this line treated as ancient Persian. Naber reads *δι' Ἀρταβάνο Ξέρξ' ἀπιστάναι σάρα*—'Xerxes will send you gold through Artabanus'—'zara' being Persian for *χρυσίον*. (Mnemosyne 1888, p. 91 ff.). This is strangely inconsistent with the uncompromising line 104. Margoliouth's rendering is at least not open to this objection—*iyarti māñ xarxā ne piçuna satra*, 'mittit me Xerxes, o scelerate, nequaquam' (C. R. i. p. 204). Would this have been intelligible at Athens? There had been inter-dealings in trade, cf. Vesp. 1135–47, and the ordinary man would recognize the sound of Persian. Aristophanic barbarians speak in pigeon Greek, cf. Ach. 104, Thesm. 1082 ff.; sometimes in gibberish like the Triballie *ναβαισατρεῦ* Av. 1615. *ατρα ξαρξας σατπα* have a Persian ring. It is hardly to be supposed that Sham-Artabas would speak genuine Persian.

101. *ξυνήκας ὁ λέγει*; The legate addresses this question directly to Dicaeopolis. This is the simplest way to get rid of the non-



Attic form *ξυνήκαθ'* (Lotz, Progr. Fulda, 1866, p. 24). Hitherto no notice has been taken of D.'s remarks.

103. *μείζον*, 'louder.' The neut. sing. is always used with *λέγειν βοᾶν κεκραγένοι*, never the adverb.

104. The people of Athens did not care for the name Ionians. Hdt. i. 143 *καὶ νῦν φαίνονται οἱ πολλοὶ αὐτῶν ἐπαισχύνεσθαι τῷ ὀνόματι*, It is applied to them by Dorian speakers in Thuc. i. 124, v. 9. Hdt. vii. 9 speaks of 'the Ionians in Europe', and the name is still so used by the Turks. *χαυνόπρωκτ'* is an uncomplimentary variant on *χαυνοπολῖται*, 'gaping fools.' The legate tries to persuade D. that the word used was not *χαυνο-* but *ἀχάνας*, a Persian measure equivalent to 45 medimni.

107. *χρυσίον*. The conj. *χρυσόν* is meant to remove the divided anapaest  $\cup \cup$ :- from the fourth foot. But both Dicaeopolis and the envoy speak of *χρυσίον* throughout. The division is amply defended by Av. 1226 *εἰ τῶν μὲν ἄλλων ἄρχομεν, ἑμεῖς δ' οἱ θεοί*.

109. *ποίας ἀχάνας*; cf. 62 n.

110-11. Cf. Thesm. 626 *ἄπελθ', ἐγὼ γὰρ βασιανῶ ταύτην καλῶς*. Both the Acharnians and the Thesmophoriazusae contain an elaborate burlesque of Euripides' *Telephus*, Ach. 327 n. The similarity between our passage and Thesm. 626 indicates a common parody of some scene in that play. Such a scene we find in Ennius, *Telephus* fr. 8 Ribbeck 'te ipsum hoc oportet profiteri et proloqui | advorsum illam mihi'. 'advorsum illam' = 'coram Clytaemnestra'; cf. 326 n. Dicaeopolis parodying Euripides says *πρὸς τουτονί*, i.e. 'coram hac scutica'. The demonstrative is often used in a way that would be perfectly intelligible on the stage, though less so to the reader. So 331 of the charcoal-bag, 346 of the *τρίβων*, 1227 of the *χοᾶ*. For *πρὸς* = 'coram' cf. 633 *ἀποκρίνασθαι δέεται νυνὶ πρὸς Ἀθηναίους μεταβούλους*. Less probable are *πρὸς τουτονί* (Meineke) 'ego te adiuro per hanc scuticam'; *πρὸς τουτονί* (Sobolewski) = *ἐμοί* explained by gesture.

112. 'That I mayn't have to dye your hide as red as Sardian purple.' A reference to the famous *πορφυρόβαπτα* at Sardis. The Plautine flogging produces a 'corium puniceum'. Observe that the cognate accus. *βάμμα* cannot stand alone; the noun formed from the same root as the verb which governs it is merely the peg on which to hang the real predicate *Σαρδιανικόν*, 299 n.

114. *ἀνανεύει . . . ἐπινεύει*. Pseudartabas and the attendant eunuchs shake their heads at the first question, and nod emphatic dissent at the second. For *parepigraphae* or stage-directions in the MSS. of Aristoph. see Rutherford, Schol. Ar. iii. 103, Holzinger, *Über die Parepigraphae zu Aristophanes*. Of the other examples

Ran. 312 αὐλεῖ τις ἔνδοθεν, 1264 διαύλιον προσαυλεῖ, Av. 220 αὐλεῖ, Thesm. 129 ὁλολύζει ὁ γέρων, 276 ὁλολύξουσιν τὸ ἱερὸν ὠθεῖται, the majority give information that is not easily inferred from the text. They probably date from the time at which the plays were produced, if they are not from the hand of Aristophanes himself.

115. 'These fellows nod in right good Greek.' The recognition is gradual—Greek—'from this very place'. For ἐνθὲνδ' αὐτόθεν cf. Vesp. 765 ἐνθάδ' αὐτοῦ. Cleisthenes is notorious from his youth up. γελοῖος ἔσται Κλεισθένης κυβεύων ἐν τῇδε τοῦ κάλλους ἀκμῇ Cratinus fr. 195, περιστέριον ὁμοῖον Κλεισθένει Pherecrates fr. 135. When the Clouds catch sight of Cleisthenes, they take the shape of women, Nub. 355. When Mnesilochus is clean-shaven, it is not his own image that he sees in the mirror but that of Cleisthenes, Thesm. 235. He is associated with Straton in Eq. 1374, probably in the Holcades also παῖδες ἀγένειοι Στράτων. Here the effeminate is ironically styled 'Son of Silyrtius', the latter being a famous gymnastic trainer (Plut. Alc. 3). 'Lucus a non lucendo.' Elsewhere Aristophanes follows the maxim εὐκίτα τέκνα γονεῦσι. Cf. 1150 Ἀντίμαχον τὸν Φακάδος n., also Pherecrates fr. 53 τὸν Κλεόμβροτόν τε τὸν | Πέρδικος νιόν with Athen. ix. 389 Α τὸ δὲ ζῶον (sc. πέρδιξ) ἐπὶ λαγυρίας συμβολικῶς παρείληπται.

119-21. Most editors assume that the person who takes the part of Cleisthenes has provided himself with a sham beard, and that D. tears it off at 120, the point being that the beardless Cleisthenes would have passed better for a eunuch had he stuck to his own smooth cheeks. Thesm. 574 φίλαι γυναῖκες, συγγενεῖς τοῦμοῦ τρόπου, | ὅτι μὲν φίλος εἰμ' ὑμῖν, ἐπίδηλος ταῖς γνάθοις. This is so true that one fails to see why 'Cleisthenes' wore a beard at all. The ordinary Persian eunuch would have no beard.

I think it probable that the eunuch wears a beardless mask. The resemblance to Cleisthenes may or may not be wholly imaginary. The joke lies in the outrageous παρὰ προσδοκίαν of 121. The tragic rhythm and the opening words of 119 prepare us for a deed of derring-do: θερμόν is used of a hot aspiring temperament in Antig. 88, of a rash deed in Plut. 415 ὃ θερμόν ἔργον κἀνόσιον καὶ παράνομον. 120 is a parody of a line of Archilochus τοῖγνδε δ' ὃ πίθηκε τὴν πυγὴν ἔχων. Aesop fab. 44 gives us the original context ὃ πίθηκε σὺ τοιαύτην πυγὴν ἔχων τῶν ἀλόγων ζῶων βασιλεύεις; The monkey has no πυγή (Simonides vii. 76), just as Cleisthenes has no πῶγων, yet it aspires to be king of beasts. The spectators familiar with the passage parodied anticipate the mention of some deed of insolent hardihood. The height of Cleisthenes' aspirations is—to pass for a eunuch!

120. For πίθηκος = trickster, jackanapes, cf. ἐπιθήκισα Vesp. 1290,

Aeschines is αὐτοτραγικὸς πίθηκος De Cor. 242. Abusive animal names are frequent in Comedy: ἀλώπηξ Thesm. 1133, κίναδος Nub. 1203, κνώδαλον (brute) Lys. 476, σαμφόρος Nub. 1298, κέπφε (booby) Plut. 912, πρόβατον, the ordinary type of stupidity, τί κάθησθ' ἀβέλτεροι, πρόβατ' ἄλλως; Nub. 1203, also ὄνος, κρόνιππος, ψήττα. λαγὼς is the type of cowardice, κίττα the babbling jay.

121. ἐσκευασμένος, 'got up as': χοίρως ὑμέ σκευάσας 739. The usual word for 'dressing up as' is the compound ἐνσκευάζειν. Cf. Ran. 523 ὅτιή σε παίζων Ἡρακλέα ν'εσκεύασα.

122. οὐ δῆπου . . .; *suspicantis*, οὐ τι που *mirantis vel indignantis*. The difference is well brought out in Eccl. 327 οὐ δῆπου βλάπτω ὁ γειτνιών; | νῆ τὸν Δί', αὐτὸς δῆτ' ἐκείνος' εἰπέ μοι, | τί τοι τόσοι τὸ πυρρὸν ἐστίν; οὐ τί που | Κωησίας σου κατατετιληκέν ποθεν; οὐ δῆπου expects an affirmative answer. οὐ τί που hovers between question and statement; it desires but hardly expects an answer in the negative. Ran. 522 οὐ τί που σπουδὴν ποεῖ | ὅτιή σε παίζων Ἡρακλέα ν'εσκεύασα; 'Surely you don't take it in earnest, do you?—though I suppose you do'. Nub. 1260 οὐ τί που | τῶν Καρκίνου τις δαιμόνων ἐφθέγγετο; Pax 1211. οὐ τι is found in Comedy only in this use and in οὐ τι χαίρων, οὐ τι χαιρήσων. Cf. 563 n.

125. σίτησις ἐν πρυτανείῳ was usually conferred on foreign princes and envoys during their residence in Athens, as well as on Athenian ambassadors who had just returned. The invitation ran in the name of the Boulé (Demos. Falsa Leg. § 31 ἡ βουλὴ οὔτε ἐπήγεσε τούτους οὔτ' εἰς τὸ πρυτανεῖον ἤξιωσε καλέσαι· καίτοι τοῦτ', ἀφ' οὗ γέγονεν ἡ πόλις, οὐδεὶς πώποτε φήσει παθεῖν οὐδένας πρέσβεις) or the Demos (Demosth. Polycl. 1210, § 13). Olympic victors were also invited, victorious generals or distinguished statesmen—in Eq. 280, 709 Aristophanes has his fling at Cleon's σίτησις—and the nearest representatives of Harmodius and Aristogeiton.

126. 'Isn't this hangnable?' Aeschin. 33. 18 ἀγχόνῃ τοῦτ' ἄρ' ἦν καὶ λύπη τοῦτω. Tragedy employs a fuller phrase. Eur. Bacch. 246 ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἐπάξια; Soph. O. T. 1374 τόδ' ἀγχόνης πέλας. But for this use of the abstract noun cf. γέλως = 'occasion for laughter'. Demos. xlvii. 6 ἐπεὶ νῦν γε γέλως ἔσθ' ὥς χρώμεθα τοῖς πράγμασιν, Eur. Ion 528 ταῦτ' οὐ γέλως κλύειν ἐμοί;

127. Van Leeuwen reads τουσδὶ ξενίζειν! οὐδένα ποτ' ἴσχει θύρα; on two grounds. (1) ἴσχειν with infin. is quite unlike the language of a Dicaeopolis. (2) We expect after ἴσχει not ξενίζειν but ξενίζεσθαι. The second point I do not understand. The active infin. with an indefinite subj. to be supplied is the ordinary Greek idiom. Cf. e.g. Eur. Or. 428 μισούμεθ' οὕτως ὥστε μὴ προσενέπειν (sc. τινα as subj. to infin.), Herakl. 453 (a strong instance) ἔτοιμ' ἄγειν (i.e. for some one to lead) τὰ θύματ' εἰς Αἰδου τάδε. The

facility with which the active infinitive may be used with indefinite subject is due to the fact that the Greek infin. was originally the dative case of a verbal noun. As to (1) the infin. is used with ἴσχειν = κωλύειν in Hdt. iii. 77, Theognis 815 βοῦς μοι ἐπὶ γλώσση—ἴσχει κωτῖλλειν καίπερ ἐπιστάμενον, Eur. I. A. 661, and is justified here by the proverbial cast of the phrase. Cf. Solon 4. 28 οὕτω δημόσιον κακὸν ἔρχεται οἴκαδ' ἐκάστω, | αὔλαιοι δ' ἔτ' ἔχειν οὐκ ἐθέλουσι θύραι. The Scholiast recognizes the proverb here ἐπὶ τῶν πολλοὺς ξένους παραδεχομένων, and quotes Eupolis fr. 265 νῆ τὸν Ποσειδῶ κύνδεπότη γ' ἴσχει θύρα where the γε is regular after the oath, though it is omitted in MSS. I propose to place a comma after στραγγέομαι and the ; after θύρα. The indignant ἔπειτα introduces the contrasted clauses; the emphasis on ἐγὼ δῆτα makes the usual μέν unnecessary. Cf. Plato, Rep. 340 D. This gives a better connexion with 128, which at present is sadly desired. In this construction the μέν-clause is generally subordinate to the δέ-clause, but not always. Cf. Eur. Or. 1143 οὐ δέῃ ποτ', οὐ δέῃ Μενέλεων μὲν εὐτυχεῖν, | τὸν σὸν δὲ πατέρα καὶ σὲ κάδελφῇν θανεῖν, Xen. Mem. i. 2. 9 λέγων ὡς μῶρον εἴη τοὺς μὲν τῆς πόλεως ἄρχοντας ἀπὸ κυάμου καθίστασθαι, κυβερνήτη δὲ μηδένα θέλειν χρῆσθαι κυαμεντῇ.

128. The paratragic tone of high resolve, probably a reminiscence of Medea 1121 ὦ δεινὸν ἔργον παράνομόν τ' εἰργασμένη. So also D.'s invocation to his soul in 483 ff. Cf. Pax 403-4 καὶ σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα | ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται. There is a sudden drop in the colloquial ποῦ 'στιν; when D. comes to business.

130. 'These here drachmae'. The article is omitted with οὕτοσί 187, 960, 1049, and ὁδί 908; also with ὅδε deictic, in lyric and anapaestic verse, and in parody 336 (Chor.), 454 (Tragic), 768, 985 (Chor.), 1191 (Chor.).

131. πόησον, 52 n.

132. πλατίδι, 'my old woman.' A ἄπαξ λεγόμενον derived from πλαθῆναι. P. V. 897 μηδὲ πλαθείην γαμέτα τινὶ τῶν ἐξ οὐρανοῦ. One of those quaint old-fashioned words which survive in the language of everyday life and occasionally crop out in Comedy, though they naturally occur rarely if ever in serious literature. ἡμερόκοιτος, 'a thief, a night-bird' (Hesiod) is such another; Plautus' 'dormitator' is obviously an inadequate rendering of a Greek original. διφᾶν is found in ll. xvi. 747, Hes. Op. 374, and re-emerges in Herodas vi. 73, vii. 78. The use of the compounds ἀναδιφᾶν Cratinus fr. 2, ἐρεβοδιφᾶν Nub. 192, πραγματοδίφης Av. 1424 suggests that the simple verb remained in familiar usage.

133. πρεσβεῦσθαι, to send an embassy; πρεσβεύειν, to go on an embassy. For κεχῆνυτε cf. 10 n. and τῇ Κεχρηναίων πόλει Eq. 1263, 'the city of credulous cits.'



134. For Athenian relations with Thrace cf. Thuc. ii. 29, 95, 101. Nymphodorus, the brother-in-law of Sitalces, had been invited to visit Athens in 431, when he secured the conferring of burgher-rights on Sadocus, the son of Sitalces (Thuc. ii. 29 and Ach. 145-6). In return he promised to persuade the Thracian king to send an army against the Chalcidians, and actually negotiated an alliance between Athens and Perdiccas of Macedon. Hermippus fr. 243 *παρὰ Σιτάλκου ψώραν Λακεδαιμονίοισι*. In 430 Sitalces quarrelled with Perdiccas and resolved to place Amyntas, son of Philip, on the Macedonian throne, intending thereafter to make a joint attack on Chalcidice. He set out in October, 429, with an army of 150,000 men drawn from the Odrysae and Getae and the Thracians of Haemus and the Pontic coast (Thuc. ii. 95, Ach. 153). The promised fleet was not dispatched from Athens (*οἱ Ἀθηναῖοι οὐ παρήσαν ταῖς ναυσίν, ἀπιστοῦντες αὐτὸν μὴ ἤξειν, δώρα δὲ καὶ πρέσβεις ἐπεμψαν αὐτῷ* Thuc. ii. 101), and the expedition ended in a mere foray. The explanation given by Thuc. is generally regarded as unsatisfactory. Müller-Strübing (op. cit. 721-35), Lange (Philol. lii. 632), and Busolt (Griech. Gesch. iii. 978) take the view that the Athenians were genuinely alarmed at the enormous preparations made by their new ally, and were principally concerned in averting the danger to Hellas. Müller-Strübing has in addition a fanciful theory that 'the diplomatic lie' in Thuc. is prompted by the fact that it was Thuc. himself, with his possessions in Thrace and knowledge of the Thracian temperament, who perceived the danger, and offered his services to bribe and cajole Sitalces to abandon his expedition. 'Nur durch einen gewissen politischen Instinct den nicht Jeder hat, allenfalls aufzuspüren ist.' But the danger, if such there was, would surely be lessened and not increased, by the presence of an Athenian fleet. And Thuc. does not disguise the fact that *the rest of the Greeks* were alarmed *μὴ ὑπ' αὐτῶν* (sc. τῶν Ἀθηναίων) *ἀγόμενοι κατὰ τὸ ξυμμαχικὸν καὶ ἐπὶ σφᾶς χωρήσωσι*. It is probable that the Athenians were not really well informed of the movements of Sitalces. Pericles died in the September of that year, and for some time previously his control of foreign policy had no doubt been less vigorous. It was easier for his successors to dispatch ambassadors and gifts at short notice than to dispatch an armed force.

Theorus: a boon-companion of Cleon Vesp. 1204, a flatterer Vesp. 42, a perjured rascal Nub. 353. Müller-Strübing suggests that the embassy of our text was sent to ask help from Sitalces after the Spartan founding of Heraclea 426 B.C.

135. *εἰσακηρύττεται*, 'is being heralded in.' Cf. *εἰσαγγέλλειν*, 'to announce.' Xen. Symp. i. 11 *κρούσας τὴν θύραν εἶπε τῷ ὑπακούσαντι εἰσαγγεῖλαι*.



136. The change from *ἂν ἦμεν* to *ἔμειν' ἂν* is quite unnecessary. Theorus had a staff, and the modest plural suits the tone of excuse. Further, the snarl in 137 demands as close a parallelism as possible. For the imperf. of an unreal condition in past time cf. Nub. 1056, Lys. 516 *κἂν ᾧμωζές γ' εἰ μὴ 'σίγας*.

137. For ellipse of verb cf. Nub. 5 οἱ δ' οἰκέται *ῥέγκουσιν*, ἀλλ' οὐκ ἂν πρὸ τοῦ.

138. *κατένειψε*. In the case of words expressing weather conditions and the like *ῥεῖν βροντῶν σείειν συσκοτάζειν*, &c., the subject *Ζεὺς* = *ὁ ὕων*, *ὁ βροντῶν* is involved in the verb and need not be otherwise expressed. That the verb does not really become impersonal is shown by the fact that the absolute case is the genitive, not the accusative (Gildersleeve, Gk. Synt. p. 37). Note that in Hdt. iv. 28 *τὴν μὲν ὠραίην οὐκ ὕει λόγον ἄξιον οὐδέν*, τὸ δὲ θέρος ὕων οὐκ ἀνίει the participle is masc. Hence the *Ζεὺς* which is involved in *κατένειψε* can be passed on to *ἔπηξ'*, where the dispensing with an expressed subject is hardly so natural.

140. An 'aside' from D. The frigidity of Theognis is enough to freeze the rivers in far-off Thrace. Thesm. 170 *ὁ δ' αὖ Θεόγνις ψυχρὸς ὦν ψυχρῶς ποεῖ*. Theognis is probably to be identified with one of the Thirty Tyrants, Xen. Hell. ii. 3. 2, whose poetry earned him the name of *Χιών*. For the pun implied cf. Lucian, Icaromenipp. § 24 *ψυχροτέρους ἂν μου τοὺς βωμοὺς ἴδοις τῶν Πλάτωνος νόμων ἢ τῶν Χρυσίππου συλλογισμῶν*, Athen. xiii. 579 where Gnathaina gives Diphilus a recipe for cooling wine *ψυχρόν γ', ἔφη, τάγγειον, ὃ Γνάθαιν', ἔχεις*. — | *τῶν σῶν γάρ, εἶπεν, ἐπιμελῶς, ὃ Δίφιλε, | εἰς αὐτό γ' αἰεὶ δραμάτων ἐμβάλλομεν*.

144. Cf. Vesp. 97 *καὶ νῆ Δί' ἦν ἴδῃ γέ που γεγραμμένον | νῖδον Πυριλάμπους ἐν θύρᾳ Δήμον καλόν*, | *ἰὼν παρέγραψε πλησίον κημὸν καλόν*. There are many references to the lover's custom of cutting names on trees Theocr. xviii. 47, or writing them on walls Luc. Dial. Meretr. 4. 3 *ἡῦρε . . . ἐπιγεγραμμένον εἰσιόντων ἐπὶ τὰ δεξιὰ πρὸς τῷ Διπύλῳ* 'Μέλιττα φιλεῖ Ἑρμότιμον' καὶ μικρὸν αὖθις ὑποκάτω 'ὁ ναύκληρος Ἑρμότιμος φιλεῖ Μέλιτταν'. So *ὁ δεῖνα καλός* is a common inscription on vases, sometimes proceeding from the lips of the figure, sometimes expressing the sentiment of the artist.

145. *ἐπεποιήμεθα*. The pluperf. invalidates Merry's suggestion that Theorus was a high commissioner performing the rites that made Sadocus an Athenian burgher.

146. *Ἀπατουρίων*. A three days' feast in the month of Pyanepsion, (1) *Δορπεία* which is alluded to here, (2) *Ἀνάρρυσσις*, (3) *Κουρεῶτις*. On the third day the children born of Athenian parents in the preceding year were enrolled in their phratries. The Schol. traces a pun on *Ἀπατούρια* and *ἀπατᾶν*.

147. *πάτρα*: an old word which had been superseded by *πατρίς*. It is found in Thesm. 136, Ran. 1163, 1427, always in Tragic parody. Rutherford, N. P. 19, sees a ludicrous point in the association of the Ionic heroics with the sausages from the old Ionic Festival of the Apaturia.

150. *χρῆμα*: (1) like *ἀνὴρ* serving as a pivot for the adjective. Hdt. iii. 5 *τυραννὶς χρῆμα σφαλερόν*, Eubulus 116. 10 *Πηνελόπη μέγα πρᾶγμα*; (2) with genit. of equivalence emphasizing one aspect or trait, generally size, strength, number. Hdt. i. 36 *ὅς χρῆμα μέγα*, 'a great monster of a boar,' Nub. 2 *τὸ χρῆμα τῶν νυκτῶν ὅσον*. Vesp. 933 is instructive *κλέπτειν τὸ χρῆμα τὰνδρός*, 'the fellow is thievery itself.'

152. 'Perdition take me if I believe a word . . . except your locusts.' Strictly the phrase should be *πλὴν τοῦ παρνόπων*. Demos. xviii. 88 *τὸ δ' ὑμεῖς ὅταν λέγω, τὴν πόλιν λέγω*. But it is more usual to bring both quoted word and article (= our inverted commas) in agreement with it under the general construction. 'Amant veteres ubi forma tantum vocabuli respicitur, non ut nos solemus facere in vocibus citandis, extra constructionem illud ponere, sed cum oratione conectunt,' Lehrs. ap. Haupt. Opusc. ii. 202. Plato, Crat. 398 D *τὸ τοῦ ἔρωτος ὄνομα ὅθεν γεγόνασιν οἱ ἥρωες*, 'from which the word *ἥρωες* is derived,' Ach. 638 *διὰ τοὺς στεφάνους*, 'at the mention of crowns,' Ach. 640 *διὰ τὰς λιπαράς*, Av. 58 *οὐκ ἀντὶ τοῦ παιδὸς σ' ἔχρην ἐποποιῖ καλεῖν*; where *ἀντὶ τοῦ παιδός* = *ἀντὶ τοῦ παῖ*, Calpurn. Ecl. 4. 97 'audito Caesare' = 'audito nomine Caesaris'.

*ἐνταυθοῖ* = *ἐνταῦθα* is proved by inscriptions, Meisterhans 147. 11, and by MSS. evidence, Kühner-Blass ii. 304. For an exhaustive discussion of this form in Aristophanes see Starkie on Vespae 1442.

153. Naber's *ὅτι περ*, though ingenious, is ruled out by the definite *ἔθνος*. *ὅτι περ* with a superlative or its equivalent implies a selection of units. Eupolis fr. 93 *ὅτι περ κεφάλαιον τῶν κίτῳθεν ἡγάγες*, Lucian, Philops. 6 *ὅτι περ τὸ κεφάλαιον αὐτὸ ἐξ ἐκάστης προαιρέσεως* where the *τό* is a deviation from Attic usage. *ἔθνος* is a singular though a collective singular: it is a definite tribe, and requires *ὅπερ*. The word corresponds to 'natio' in both its uses: (1) a barbarian tribe as here. *τὰ ἔθνη* (N. T.) are the Gentiles; (2) a social class or profession *ῥαψῳδῶν ἔθνος*, *causidicorum natio*.

154. *τοῦτο μὲν γ' ἤδη σαφές*, 'well, now we have something that's plain enough.' For *μὲν solitarium* cf. 59 n., 136. *ἤδη* is not 'already'—Dicaeopolis has not yet seen the Thracians—but 'now that you have reached this point', marking contrast with 141-50 'Now you're talking.'

155. οἱ Θρᾷκες ἴτε δεῦρο. Cf. 54 n. Ran. 521 ὁ παῖς ἀκολουθεῖ δεῦρο. Eccl. 730 χώρει σὺν δεῦρ' ἡ κιναχύρα καλὴ καλῶς.

156. What plaguey thing is this?' There is a note of imprecation in κακόν as in the Latin 'malum'. Plaut. Mercator 165 'Quid istuc est mali?' Herodas ii. 17 τὴν κακὴν λιμόν, and the frequent ὁ κάκιστ' ἀπολούμενος, 'predestinate.'

Enter a 'Thracian' horde in confirmation of the windy promises of Theorus. Fresh from his exposure of the 'Persian eunuchs', Dicaeopolis suspects that these are no true Thracians, but merely dissipated young men about town. By the time of Demosthenes, if not earlier, such persons were known as Τριβαλλοί, 'Mohocks.'

The Odomanti were a Thracian tribe from the north bank of the Strymon. In 424 Cleon made overtures to their king, Polles, for a large band of mercenaries, Thuc. v. 6. Sitalces was really King of the Odrysae. Hence it is possible that Aristophanes chooses the name Ὀδόμαντοι to suggest the weapons (ὀδοῦσι) with which such allies would do most execution.

157. 'What's this at all?' The imperfect is like that expressing startled realization of something that has hitherto escaped notice. Odyssey xiii. 209 οὐκ ἄρα πάντα νοήμονες οὐδὲ δίκαιοι | ἦσαν Φαιήκων ἡγήτορες ἡδὲ μέδοντες. It is generally accompanied by ἄρα. Xen. Oec. i. 20 is illuminative καὶ ἄλλαι δὲ εἰσὶν ἀπατηλαὶ τινες δέσπονται προσποιούμεναι ἡδοναὶ εἶναι . . . αἱ προϊόντος τοῦ χρόνου καὶ αὐτοῖς τοῖς ἐξαπατηθεῖσι καταφανεῖς γίνονται ὅτι λῦπαι ἄρα ἦσαν ἡδοναῖς περιπεπεμμέναι. Eq. 1170 ὡς μέγαν ἄρ' εἶχες, ὦ πότνια, τὸν δάκτυλον, Hor. Sat. ii. 1. 6 'peream male si non optimum erat'. This use is to be differentiated from the philosophic imperfect which recalls something previously assumed or demonstrated. Plato, Rep. 522 A ἦν ἐκείνη (sc. ἡ μουσική) . . . ἀντίστροφος τῆς γυμναστικῆς, εἰ μέμνησαι.

159. Two drachmae—very high pay for light-armed mercenaries. At Potidaea an Athenian hoplite received only two drachmae a day for himself, his servant, and their rations (σιτηρέσιον), Thuc. iii. 17. τετρωβόλου βίος is the ordinary term for a soldier's life, Eustath. ad Odys., p. 1405. The audacity of the proposal may explain the indefinite τις = υμεῖς. Xen. Anab. i. 4. 12 οὐκ ἔφασαν ἵναί τι μὴ τις χρήματα διδῶ where τις is Cyrus. Similar to this use of τις for a person whom one avoids naming, is the τις in threats and jeers. Ran. 552 κακὸν ἤκει τινί, Lys. 446 παύσω τιν' ὑμῶν τῆσδ' ἐγὼ τῆς ἐξόδου.

160. 'Will swash-buckler all Boeotia.' καταπελτάζεσθαι, a comic coinage from πελτάζειν. Many verbs which do not themselves take the accusative, do so when compounded with κατά implying waste

or destruction, καταμελεῖν, καθιπποτροφεῖν, καταμισθοφορεῖν, καταρραθυμείν, καταφροντίζειν (to think away), καταμωραίνειν, &c.

162. The old-fashioned λεώς has a touch of pathos, Pax 632, Eq. 224. The metre is tragic, and there is an obvious parody of a tragic situation. Eur. Cycl. 198 ἐπεὶ τῶν μεγάλα γ' ἡ Τροία στένοι, εἰ φευξόμεσθ' ἔν' ἄνδρα, μυρίον δ' ὄχλον | Φρυγῶν ὑπέστην πολλάκις σὺν ἀσπίδι. The earliest of such exclamations is the speech of Nestor in Iliad vii. 125 ἦ κε μέγ' οἰμῶξειε γέρων ἱππηλάτα Πηλεΐς, adapted by Suagros in his indignant refusal of Gelon's proposals ἦ κε μέγ' οἰμῶξειε ὁ Πελοπίδης Ἀγαμέμνων πυθόμενος Σπαρτιάτας τὴν ἡγεμονίην ἀπαραιρῆσθαι ὑπὸ Γέλωνός τε καὶ Συρηκοσίων Hdt. vii. 159.

The θρανῖται, 'our stout A. B.'s', had longer oars than the ζυγῖται or the θαλαμίται. For the sentiment ὁ σωσίπολις cf. Xen. Ath. Pol. i. 2 ὁ δῆμος ἐστὶν ὁ ἐλαύνων τὰς ναῦς καὶ ὁ τὴν δύναμιν περιτιθεὶς τῇ πόλει.

163. πορθούμενος: a tragic word for the theft of garlic. Soph. Trach. 1104, Eur. Tro. 142, Herodas iii. 5 (also in parody) ἔκ μευ ταλαίνης τὴν στέγην πεπόρθηκεν.

Dicaeopolis had brought his lunch with him. Eccl. 307 ff. ἀλλ' ἦκεν ἕκαστος | ἐν ἀσκιδίῳ φέρων | πιεῖν ἅμα τ' ἄρτον ἂν | καὶ πρὸς δύο κρομμύω | καὶ τρεῖς ἂν ἐλύας.

166. οὐ μὴ πρόσει; 'Don't go too near these fellows when they are primed with garlic.' οὐ μὴ with second person fut. indic. expresses strong prohibition, Nub. 367, Vesp. 397, &c. Gildersleeve, A. J. P. iii. 205, takes the οὐ as originally an independent negative, 'nay,' μὴ introducing question which expects a negative answer, so that an original οὐ, μὴ . . . ; became ultimately οὐ μὴ . . . ; He compares the way in which οὐ τί που hovers between question and answer. Cf. also Goodwin, M. T., App. 2, Kühner-Gerth ii. 1. 177.

ἐσκοροδισμένοις: a word drawn from cock-fighting. For the stimulative effect of garlic cf. Xen. Symp. iv. 9 εἰς μὲν γὰρ μάχην ὁρμωμένῳ καλῶς ἔχει κρόμμνον ὑποτρώγειν, ὥσπερ ἔνιοι τοὺς ἀλεκτρούνας σκόροδα σιτίσαντες συμβάλλουσιν.

171. διοσημία: a sign from Zeus. In Thuc. v. 45 an assembly is adjourned on the occurrence of an earthquake. Rain and hail, if less inconvenient, were also unfavourable signs. Of course it was only in Comedy that a private citizen could indulge in an *οβνητιatio*. Pollux viii. 124 ἀρίστατο δὲ τὰ δικαστήρια εἰ γένοιτο διοσημία· ἐξηγηταὶ δ' ἐκαλοῦντο οἱ τὰ περὶ τῶν διοσημιῶν καὶ τὰ τῶν ἄλλων ἱερῶν διδάσκοντες.

172. τοὺς Θράκας ἀπιέναι. The imperatival infinitive is found (1) in commands. Soph. El. 9 φάσκειν (*crede*) Μυκήνας τὰς πολυχρύσους ὀρᾶν. Ach. 1001 ἀκούετε λεῶ· κατὰ τὰ πάτρια τοὺς χοῆς | πίνειν. The subj. being the same as the person addressed is always in the



nominative. Where this infin. is used of a third person with nom. subj., it is always preceded by an ordinary imper. or imper. infin. of the second person.

(2) In prayers: Aesch. Sept. 253 θεοὶ πολῖται, μή με δουλείας τυχεῖν, Ach. 816 Ἑρμῆ ἑμπολαίε, τὴν γυναῖκα τὴν ἐμὴν | οὕτω μ' ἀποδόσθαι, in proclamations as here, Pax 551 τοὺς γεωργοὺς ἀπιέναι, Av. 448 τοὺς ὀπλίτας ἀπιέναι, and in decrees: see citations in Meisterhans<sup>3</sup>. 244. The subject is always in the accusative. This infinitive is common in other languages, French 'voir', German 'was thun,' &c. It is generally explained by an ellipse—of ἔθελε in (1), of εὔχομαι, δός, χρή, ἔδοξε in (2). But it is at least certain that these words were not originally explicit. The construction arises from the notion of duty or obligation inherent in the datival infinitive.

εἰς ἔννῃν, 'the day after to-morrow.' Hes. Op. 410 εἰς τ' αὔριον εἰς τ' ἔννηφιν, Doric ἔνας, Laconian ἔναρ, Hesychius gives us ἐπέναρ = εἰς τετάρτην. The word is aspirate in Attic, Kühner-Blass i. 112.

173. 'Meminerint tirones λύεσθαι μὲν τὴν ἐκκλησίαν, ἀφίεσθαι δὲ τὴν βουλὴν καὶ τὰ δικαστήρια,' Elmsley. The distinction is not kept up in later usage.

Dicacopolis is left alone on the Pnyx. He has time for one tragic senarius lamenting his vanished lunch, when Amphitheus rushes in on the left with treaty-specimens—in bottles.

174. μυττωτός: a savoury mess of which cheese and garlic were the chief ingredients. For details see the Pseudo-Vergilian Moretum, a translation of the Μυττωτός of Parthenius.

175. ἀλλὰ . . . γάρ. Cf. line 40 n., Nubes 798 ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν· τί ἐγὼ πάθω;

176. μήπω γε, sc. χαίρειν κελεύσης. Amphitheus chooses to take the χαῖρε in its literal sense. There is a similar play in 832 καὶ χαῖρε πόλλ'.—ἀλλ' ἀμὴν οὐκ ἐπιχώριον. Cf. Plaut. Asin. iii. 3. 3, AR. 'salve'. RH. 'salvere me iubes, quoi tu abiens affers morbum?' The MSS. have μήπω γε πρὶν ἂν στῶ, which Bergk emends by the insertion of γε after πρὶν, 'until my running brings me to a stop.' Demos. x. 10 οὐ στήσεται πάντας ἀνθρώπους ἀδικῶν, Plato, Apol. 28 οὐδὲν δεινὸν μὴ ἐν ἐμοὶ στῇ. Herwerden reads πρὶν ἂν σωθῶ: but it is easier to account for the omission of γε after N in πρὶν than to delete the γε, idiomatic in such an ellipse, after μήπω. We find the order πρὶν γ' ἂν in Av. 285, Ran. 78, 845, Eccl. 857, πρὶν ἂν γε in 296, Eq. 961. For the doubled γε cf. Eq. 960-1 μὴ δῆτ' αὖ πῶ γε . . . πρὶν ἂν γε τῶν χρησμῶν ἀκούσης τῶν ἐμῶν. Holzinger sees a pun on Ἀμφίθεος and θεῖν: Amphitheus has come from Sparta in the space of forty trimeters. θεῖν and θεός are connected in the philology of Plato's Cratylus, 397 D ἀπὸ ταύτης τῆς φύσεως τῆς τοῦ θεῖν θεοῦ αὐτοῦ ἐπωνομάσαι.



177. *φεύγοντ' ἐκφυγεῖν*. Eur. Phoen. 1216 *ἦν μὴ γε φεύγων ἐκφεύγῃς πρὸς αἰθέρα*. In such combinations the simple verb gives the attempt, the compound the end attained.

Acharnae was the largest of the Attic demes, Thuc. i. 19. It lay some seven miles to the north-west of Athens, near the foot of Mount Parnes. Its staple industry was the making of charcoal, Ach. 332; but the soil was fertile and well cultivated, Lucian, Icaromenippus 18. Suidas s.v. *δρυαχαρνεύ* speaks of the Acharnians as *ἄγριοι καὶ σκληροί*: Pindar sings their martial spirit *Ἀχάρναι δὲ παλαίφατον εὐάνορες* (Nem. ii. 16). In the first year of the war Archidamus pitched his camp at Acharnae, making it the centre of his devastations. Hence they are here chosen to represent the war-party. Cf. Thuc. ii. 21 οἱ Ἀχαρνῆς οἰόμενοι παρὰ σφίσιν αὐτοῖς οὐκ ἐλαχίστην μοῖραν εἶναι Ἀθηναίων, ὥς αὐτῶν ἡ γῆ ἐτέμεντο, ἐνήγον τὴν ἑξοδὸν μάλιστα, cf. § 59. In ii. 20 Thuc. says they mustered 3,000 hoplites, μέγα μέρος ἦσαν τῆς πόλεως, τρισχίλιοι γὰρ ὀπλῖται ἐγένοντο. Müller-Strübing rejects this number as impossibly large, and reads *τριακόσιοι* (τ' for γ); but that number is impossibly small. Milchhöfer is probably right in reading  $\Gamma^A$  500 which was corrupted to Γ, (γ): this makes the Acharnian complement  $\frac{1}{25}$  to  $\frac{1}{23}$  of the whole Athenian force, 13,000-14,000 hoplites.

178. *σπονδαί*, a play on the two meanings: (1) 'libations', 'wine that may be poured in libations', from *σπένδειν*; (2) 'truces', from *σπένδεσθαι*. So *ᾤσφροντο*, 'got wind of them,' has a double sense; cf. Lys. 619 *ὀσφραίνομαι τῆς Ἰππίου τυραννίδος*, Lucian, Tim. 45 *τοῦ χρυσίου*.

180. *Ἀχαρνικοί*, 'of the real Acharnian breed.' Cf. *Μεγαρικέ* 830, *Λακωνικοί* instead of *Λάκωνες* Pax 212, Lys. 1115, 1126, and on this model *Ἀττικωνικοί* Pax 215.

*στιπτοί*, 'hard as nails.' The word is used of charcoal by Theophr. Ign. 37 *ἄνθρακες στιπτοί*. Blaydes' conjecture *στιφροί* gives a good sense, but is unnecessary.

*πρίννοι*, 'hearts of oak.' Theophr. H. Pl. v. 4. 8 takes the *πρίνος* as his standard of hardness *τὸ τῆς μυρικής ξύλον ἰσχυρὸν ὥσπερ πρίννον*. The image is suggested by the oaks of Mount Parnes, cf. *ἀνθράκων πρίννων* 668. For the metaphorical use cf. Vesp. 877 *στρυφνὸν καὶ πρίννον ἦθος*. Probably there is the same notion in *δρυαχαρνεύ* which Suidas explains as *σκληρός*.

181. *ἀτεράμονες*: Schol. *κυρίως δὲ τὰ μὴ ἐψόμενα τῶν ὀσπρίων ἀτεράμονα λέγεται, οἷον οὐχ ἀπαλά*. Cf. Plato, *Leges* ix. 853 D *ὅς ἀτεράμων εἰς τοσοῦτον φύσει γίγνται ἄν ὥστε μὴ τήκεσθαι, καθάπερ ἐκεῖνα τὰ σπέρματα πυρί*.

*Μαραθωνομάχαι*, 'Marathonian veterans.' Cf. Nub. 986. 'Waterloo-men, Peninsula-men' (Blaydes). Not of course that

any of *these* Acharnians were present at Marathon, in spite of 697. Van Leeuwen reads *Μαραθωνομάχοι* on the ground that *Μαραθωνομάχας* like *γοργολόφας*, *τειχομάχας* belongs to the lyric style. But the name may be a lyric reminiscence. The Emperor Julian, who frequently quotes the Acharnians, clearly read *Μαραθωνομάχαι*. Misopog. 350 *οἱ σε ἐπαιδοτριβήσαν καθ' ἡμῶν πρίνινον, σφενδάμνινον, οὐκέτι μέντοι* (but when one comes to this point, not . . .) *καὶ Μαραθωνομάχην, ἀλλ' Ἀχαρνέα μὲν ἐξ ἡμισείας, ἀρῆδ' ἄνδρα παντάπασι καὶ ἄνθρωπον ἄχαριν.*

*σφενδάμνινον*, 'tough as maple.' Used literally Cratinus fr. 301 *τράπεζαι τρισκελεῖς σφενδάμνιναι*, cf. Hor. Sat. ii. 8. 10 '*mensa acerna*'; in the same metaphor as here Synesius, Ep. 56 *καὶ τοῦ λοιποῦ σφενδαμνίῳ μοι καὶ ἀκλιεστέρω συνέσεσθαι.*

184. *κᾶς*, for *καὶ ἐς*, the old form lingering in this contraction, as in *ἔσπε*. *καὶ εἰς* would have made *κεῖς*. So *ἐς κόρακας*, *ἐς μακαρίαν*, Ran. 85 *ἐς μακάρων εὐωχίαν*, Ach. 833 *ἐς κεφαλὴν*. Cf. Helladius in Phot. bibl. 535. 6. 2 *οἱ Ἀττικοὶ κατὰ τὸ πατριον ἔθος οὐ χρῶνται τῇ εἰ διφθόγγῳ ἐν τῷ λέγειν ἐς κόρακας ἢ ἐς μακαρίαν*. Helladius would hardly have thought this worth saying, had *ἐς* been more generally in use.

The facts in regard to *εἰς*, *ἐς* in Aristoph. are given by Bachmann, Conj. 83-9, Sobolewski, De praepos. usu, pp. 36 ff. (1) Preposition *εἰς* and adv. *εἴσω*. *εἰς* is required by metre eighty times, *ἐς* ten times. Of these ten all are in lyric or in tragic parody except fr. 543 *ἐς Ἐφείσον οἱ δ' ἐς Ἀβυδον*. Bachmann treats this as Ionic, Sobol. writes with Bergk, *εἰς Ἐφείσον* . . . *οἱ δ' εἰς Ἀβυδον*. (2) In compounds. Metre demands *εἰς* ninety-four times, *ἐς* three times. Of these three fr. 461 *πῶς ἐσίδω ρύγχος περιεκαυμένον*; is a parody of Euripides, Vesp. 147 and Thesm. 657 are corrupt. *ἐς* is frequently used before vowels in tragic and elegiac poetry, occasionally by Aristoph. in lyric and parody; it is 'elativis generis dicendi', 'elata autem vox ante consonantes non minus quam ante vocales elata manet'. Hence *ἐς* is to be banished from ordinary comic senarii.

186. 'Well *let* them bawl!' *δ' οὖν* with imperative may mark (1) defiance as here, Lys. 491 *οἱ δ' οὖν* . . . *δρώντων ὅ τι βούλονται*, Soph. Aj. 961 *οἱ δ' οὖν γελώντων κάπιχαιρόντων κακοῖς*: (2) grudging assent, Nub. 39 *σὺ δ' οὖν κάθευδε*. With indic. its use is resumptive, Av. 499 *ικτίνος δ' οὖν τῶν Ἑλλήνων ἦρχεν τότε* . . .

187. *γεύματα*, 'samples.' Cf. Lucian, Hermotimos 58 *τί δέι ἐκπείν τὸν πίθον δυναμένους γε ἀπ' ὀλίγου τοῦ γεύματος εἰδέναι ὅποιον τὸ πᾶν ἐστίν; πεντέτεῖς, δεκτέτεῖς, τριακοντούτιδες* may have been regular brands, though Athenaeus (xiii. 584 B) seems to consider sixteen years a good age for a wine—*ἐπιδόντος δέ τινος οἴνον ἐν ψυκτηριδίῳ μικ-*

ρὸν καὶ εἰπόντος ὅτι ἐκκαίδεκῆτης, Μικρὸς γε ἔφη, ὡς τοσούτων ἐτῶν. The numbers are however chosen to suit the 'peace' meaning. Gilbert, Beiträge, pp. 169 ff. argues from Philochorus fr. 116 B ἐπέστη ὁ Κλέων καὶ τῇ πρὸς Λακεδαιμονίους εἰρήνῃ, ὡς Φιλόχορος καὶ Ἀριστοφάνης προσθεὶς ἄρχοντα Εὐθυνον (i.e. 426-5), that Cleon crushed a peace-movement originating in Athens itself. It is possible, however, that the Spartans had sent an embassy in that year; the reference to Aegina, Ach. 653, is pointless without some fact behind it. The σπονδαὶ τριακοντούτιδες were the Spartan terms which the peace-party were willing to concede, the surrender of all claim to Nisaea, Troezen, Pegae, and Achaea which were lost to Athens at the conclusion of the thirty years' peace in 446. The πεντέτεῖς suggest the five years' peace of 451, which recognized Athens' claim to these places, and represent Cleon's view.

189. αἰβοῖ, expressing disgust. Cf. Nub. 906 αἰβοῖ τοὐτὶ καὶ δὴ χαρεῖ τὸ κακόν· δότε μοι λεκάνην. Sometimes expressing contempt αἰβοῖβοῖ—τί γελᾷς; Pax 1066, sometimes pleasure and amazement, Av. 1341 αἰβοῖ· οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον.

οὐκ ἀρέσκουσίν με, the so-called Attic accusative. Cf. Ran. 103 σέ δέ ταῦτ' ἀρέσκει; where Van Leeuwen strangely says 'hoc uno loco accusativum plene perscriptum adsciscit verbum ἀρέσκειν placere, alias apud Aristophanem ut apud alios aut dativum habet iunctum, aut elisum μ', quod μοι intelligendum'. Herwerden disbelieves in this elision, οἶμοι with ὡς he treats as crasis: 'permirum etiam foret hanc elisionem in solo pronomine μοι apparere et ante solum verbum ἀρέσκειν, nusquam in σοί, τοι aliisve' (Vindic. p. 5). There is only one instance of the accus. in Thuc. εἴ τί σε τούτων ἀρέσκει (i. 128). In Plato the accus. and the dative are about equally common. Besides Ranae 103 σέ δέ ταῦτ' ἀρέσκει; Aristoph. has at least one instance where Van Leeuwen's theory of elision will not apply, Lys. 509 καίτοι οὐκ ἡρέσκετέ γ' ἡμᾶς.

190. 'They smell of pitch and fitting galleys out.' πίττης does not seem to refer to the coating of pitch with which the 'dolia' were lined—this was done to preserve the best of wines—but to the 'conditurae', sea-water, pitch, turpentine, &c., thrown into those of the inferior sort to heighten their flavour and make them keep. Plut. Symp. v. 3, Pliny xxiii. 45-6. 'Novicium resinatum' was thought unwholesome and headachy. This custom supports the suggestion that in παρασκευῆς νεῶν there is also a reference to 'doctoring' new wines. The ellipse of οἶνος is common. Herodas vi. 77 γλυκὴν πιεῖν ἐγχεῦσα. So ὁ Πράμνιος, ὁ Βύβλινος. Here it is facilitated by the material form of the σπονδαί.

191. ἀλλά, elliptical. 'At any rate' in opposition to a suppressed clause—'if you don't like those'. Soph. O. C. 1276 πειράσας'

ἀλλ' ὑμεῖς γε κινήσαι πατρὸς . . στόμα, *si nemo alius, at vos certe*. Pax 660 ἢ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον. Eur. Herakl. 331 ὡς ἀλλὰ ταῦτα γ' ἀπολάχωσ' οἴκων πατρὸς where Wilamowitz translates 'öffne das Haus damit die Kinder—nicht es besetzen wie sie sollten—aber doch so viel davon haben.' In Soph. fr. 24 we have the full expression *κἂν ἄλλο μηδὲν ἀλλὰ τοῦκείνης κάρα*.

192-3. καὶ in 192 is justified by a pause after αἶται. Dicaeopolis is prepared to condemn. He smells and stops to ruminate. αἱ πόλεις are the members of the Athenian confederacy, cf. 506, 636, 602; αἱ νῆσοι is another name for the island empire Eq. 1319, 299. For the construction cf. Pax 525-6 οἶον δὲ πνεῖς, ὡς ἡδὺ κατὰ τῆς καρδίας | γλυκύτατον ὥσπερ ἀστρατείας καὶ μύρου. The ὥσπερ does not really connect the two genitives; the verb is to be repeated with ὀξύτατον, or more probably a grimace takes the place of the verb. For the exclamatory ὀξύτατον cf. Nub. 1-2 τὸ χρέμα τῶν νυκτῶν ὕσον | ἀπέραντον. Van Leeuwen takes διατριβῆς to refer to the procrastination of the allies. 'Ad bellum paratos iam habemus socios, qui si dimittentur nunc, brevi autem intermisso temporis spatio denuo arcessentur, ludificatos se querentur tempusque inutiliter esse tritum, minus alacrem ideo nobis ferentes operam.' This makes us rub our eyes. Could anything be more unlike the feelings of the subject-allies of Athens? It is possible that τῶν ξυμμάχων may be a mere gloss on τὰς πόλεις, in which case Herwerden's καὶ ξυλλόγων is as likely as anything else. More likely than anything else perhaps, for διατριβή might then be a reminiscence of Cleon's speech in the assembly deciding the fate of Mitylene (Thuc. iii. 38). I think it possible, however, to construe the passage as it stands by giving to διατριβή the unusual sense which the Schol. gives it. διατριβῆς· ἀντὶ τοῦ ἐξωλείας καὶ ξυντριβῆς. διατρίβειν = 'obterere' is certainly found in Hdt. vii. 120. παρέχειν γὰρ ἂν Ἀβδηρίτησι, εἰ καὶ ἄριστον προεῖρητο ὁμοῖα τῷ δεῖπνῳ παρασκευάζειν, ἢ μὴ ὑπομένειν Ξέρξην ἐπιόντα ἢ καταμείναντας κάκιστα πάντων διατριβῆναι. Cf. Hesych. διατριβῆναι· ἀπολέσθαι, Thuc. viii. 87. 3 ἵνα διατρίβῃ . . τὰ τῶν Πελοποννησίων, and § 4 where διατριβῆς is clearly explained by φθορᾶς—διατριβῆς ἔνεκα καὶ ἀνοκωχῆς τῶν Ἑλληνικῶν τὸ ναυτικὸν οὐκ ἀγαγεῖν, φθορᾶς μὲν . . ἀντισώσεως δὲ . . . The passage thus obtains the double sense which it sadly desiderates. διατριβή suggests τρίμμα (cf. Kock on Alexis 188 'τρίμμα apud poetas novae com. saepe est vinum aromatis odoratum, 'würzwein', sed etiam idem est quod ὑπότριμμα. Poll. vi. 70 μυττωτός, τρίμμα ἐκ σκορῶδων δριμύ') or ὑποτρίβειν Cratin. fr. 27, ὑπότριμμα βλέπειν Eccl. 291. Translate 'making sack of the allies'. The sending of ambassadors to the allies was an unusual measure, hence the καὶ in Thuc. iii. 3 ἐπειδὴ μέντοι καὶ πέμψαντες πρέσβεις οὐκ ἔπειθον τοὺς Μυτιληναίους. Aristoph. may have that case in view.



Mitylene's overtures to Sparta during the thirty years' peace had met with no response. During the ten years' peace, as during the war, such appeals would be more effective. Hence Athens would have to take the extreme step of sending embassies to confirm her allies in their allegiance, and such embassies would be followed by an appeal to arms. Schol. 191 ἀντὶ τοῦ μόνον πρεσβεῖαι ἔσονται περὶ τῶν συμμάχων ὥστε μένειν αὐτοὺς καὶ μὴ μεθίστασθαι.

197. καὶ μὴ ᾽πιτηρεῖν. The genitival infin. without τοῦ is justified by the two genitives already governed by ὄζουσι. Hdt. i. 210 is precisely similar, ἀντὶ μὲν δούλων ἐποίησας ἐλευθέρους Πέρσας εἶναι, ἀντὶ δὲ ἄρχεσθαι ὑπ' ἄλλων ἄρχειν ἀπάντων. The ear is already prepared for the case. σιτί' ἡμερῶν τριῶν is an extract from the usual order posted near the statues of the eponymoi containing a list of the men selected for an expedition and the number of days' provision they had to bring, 'the "three days' rations" order.' Three was the regular number. Pax. 312 οὐ γὰρ ἦν ἔχοιτας ἥκειν σιτί' ἡμερῶν τριῶν. Van Leeuwen falls foul of ἐπιτηρεῖν alike in construction and in use. 'De iis quae quis diligenter animadversa et aliquantisper expectata suos in usus convertit, solet dici' Ach. 922, Ran. 1151 τὸ βλάβος, i. e. to detect it. But just as ἐπιδεῖν may be used of either good or evil, though the latter predominates, so there is no reason why ἐπιτηρεῖν should not mean 'to look out for something evil and likely to come', if the sense so required. Here, however, the ordinary use will serve. Cf. Pax 1181 ff. αὐρίον δ' ἔσθ' ἢ ἔξοδος. | τῷ δὲ σιτί' οὐκ ἐώητ'. οὐ γὰρ ἦδειν ἐξίων — εἴτα προστάς πρὸς τὸν ἀνδριάντα τοῦ Πανδίωνος | εἶδεν αὐτόν, κάπορῶν θεῖ τῷ κακῷ βλεπῶν ὀπόν. 'It will no longer be necessary to be on the look-out so as not to be caught napping.' In the sense of watching for a secondary good Eccl. 633-4 προτέρῳ παραχῶρει, κατ' ἐπιτήρει | ὅταν ἦδη γὰρ διαπραξάμενος παραδῶ σοὶ δευτεριάζειν.

198. ἐν τῷ στόματι may be taken in two ways: (1) like ἐν ὀφθαλμοῖσιν ὀραῖσθαι, the wine being personified; (2) ἐν τῷ ἐμῷ στόματι, the taste lingering on the palate. I prefer (2).

βαῖν' ὅποι θέλεις. Dicaeopolis is tired of being cooped up in the city στυγῶν μὲν ἄστει τὸν δ' ἐμὸν δῆμον ποθῶν 33.

ζεῖλω, not θέλω, is invariably found in Attic inscriptions until the middle of the fifth century, Meisterhans 178. It is the only form in early epic, elegiac, and lyric verse, and the prevailing form in early prose. θέλω is invariable in the iambographi and in Tragic senarii, along with ἡθελον and ἡθέλησα. For an analysis of the forms in Ar. see Bachmann, Conj. 71-6. The tragic form is found in the solemn and stereotyped formulae ἦν θεὸς θέλη Pax 1187, ἦν θεοὶ θέλωσι, εἰ θεὸς θέλοι, ὅσ' ἂν θεὸς θέλη. (In these phrases even in the Attic Orators, Lysias xiii. 1, Demos. iv. 7, xxv. 2, &c.)



Again θέλω is admitted in elevated paratragic lines, Ach. 426 ἀλλ' ἢ τὰ δυσπινὴ θέλεις πεπλώματα, Run. 442, &c. Most other instances are to be corrected by aphaeresis after η, ου, ει, αι; for example, Ach. 318, 355. It was probably in this way that θέλει became enfranchised in later Greek prose, Schmidt, Atticismus ii. 22. Three instances remain, Eq. 713 ὅσον θέλω (ὅσ' ἂν ἐθέλω Bachmann), Thesm. 412 γαμῆν θέλει (γαμῆν ἐθέλει Starkie on Vesp. 493), Lys. ἀνοίγε τὴν θύραν· οὐ παραχωρεῖν θέλεις; (ἀ. τ. θ. σύ· παραχωρεῖν ἔδει. Van Leeuwen).

199. σπένδομαι, 'I pour libation making truce.' Strictly σπένδειν is 'to pour a libation', σπένδεσθαι 'to make peace', the latter being naturally used with a plurality of subjects or with τινί, πρὸς τινα. But the part of the absent Spartans has already been performed. When D. accepts and pours libation, he is *ipso facto* making truce. Hence he can use the middle, though 'pouring the libation' is the prominent idea. The fut. ἐκπίομαι does not require a preceding future, as Blaydes seems to imagine. D. can and does suit the action to the word with the first two verbs; the third he must put in the past or the future. For the parechesis cf. Pax 291 ὥς ἦδομαι καὶ χαίρομαι κεύφραίνομαι and 267-70 n.

200. χαίρειν κελεύων πολλά, 'bidding a long farewell to'—a euphemistic variant of κλάειν λέγων. Eur. Hipp. 112 τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω. 'valeat' is so used in Cicero, N. D. i. 44. 124 'Si talis est deus ut nulla caritate teneatur, valeat', Hor. Ep. ii. 1. 180 'valeat res ludicra'. In Soph. El. 1456 the phrase is used literally without the contemptuous sense.

201. ἐγὼ δέ. Dobree suggested ἦδη δέ, on the ground that ἐγὼ δέ implies a change of person. The ἐγὼ is, however, suggested by the antithesis to τοὺς Ἀχαρνεάς. The insertion of the substantival article or the personal pronoun in such a case is common enough in Homer, ζώγρει Ἀτρεὺς νιέ, σὺ δ' ἄξια δέξαι ἄποινα Il. xi. 131, τοῦ μὲν ἄμαρθ', ὃ δὲ Δεύκον . . . βεβλήκει Il. iv. 491, where the contrast is not between two persons but between two actions of the same person. So also in Herodotus v. 24 Μίλητον μὲν ἔα καὶ τὴν νεόκτιστον ἐν Θρηίκῃ πόλιν, σὺ δέ μοι ἐπόμενος ἐς Σοῦσα ἔχε τά περ ἐγὼ ἔχω. The idiom passed into Attic, Aesch. Agam. 1060-1 εἰ δ' ἀξυνήμων οὔσα μὴ δέχει λόγον, | σὺ δ' ἀντὶ φωνῆς φράζε καρβάνῳ χερί. There is at least one instance in Aristophanes, Thesm. 64-5 ὦ δαιμόνιε, τοῦτον μὲν ἔα χαίρειν· σὺ δέ | Ἀγάθωνά μοι δεῦρ' ἐκκάλεσον πάσῃ τέχνῃ. In Eur. Medea 933 τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι, the ἐγὼ does not imply any change of person.

202. 'I will go home and keep the Rural Dionysia.' For this familiar use of εἰσιέναι cf. Lys. 636 οὐκ ἄρ' εἰσιόντα σ' οἴκαδ' ἢ τεκοῦσα

γνώσεται, 'your mother won't know you when you go home,' Vesp. 107, Pax 73, 229, &c.

The present participle *εἰσιών* does not here express a time relation to the action of the main verb—neither coincident time as the pres. part. usually does, nor prior time, which we gather from the context—but merely *kind* of action, 'punctual'. The existence of verbs in Greek which, like *εἶμι*, do not form an aorist from the present stem, affords an argument in favour of the view that the tenses of the Indo-Germanic verb did not originally express differences in the time of the action, but only differences in the *kind* of the action. The relics of this timeless use are, as we should expect, specially frequent in this class of verbs, *ἵεναι φέρειν τρέχειν*, &c. Cf. 524, 828 οἴκουν ἐτέρωσε συκοφαντήσεις τρέχων; 1035 ἀπιὼν οἴμωξέ ποι.

203. *φευξοῦμαι*. The long form is required by metre in 1129, Nub. 443, Av. 932, Plut. 447, 496; the only Doric future in Aristoph. (*κλανσοῦμεθα* Pax 1081 in hexameters; *χεσοῦμαι* MSS. in Vesp. 941, Lys. 440, &c., but *χέσομαι* is possible). Rutherford thinks the long form was never employed 'citra necessitatem'. Against this view is the fact that we have no Aristophanic instance of the simple *φεύξεται* guaranteed by metre.

Various transpositions have been suggested so as to bring τοὺς Ἀχαρνέας 203 into juxtaposition with τοὺς Ἀχαρνέας in 200—all unnecessary. The present place of 203 is upheld by (1) δέ . . γε idiomatic in the retort after ἐγὼ δέ, cf. 79 n.; (2) the fact that τοὺς Ἀχαρνέας in 203 heralds the entry of the chorus.

Amphitheus bolts off by the right, Dicaeopolis enters the door of his house in the back-scene. For the moment the stage is deserted.

PARODOS I. The first half-chorus ἡμιχ. α. rushes in on the left. While it scours over the orchestra, its leader recites the epirrhema 204-7, four trochaic tetrameters—the metre of hurry and rout; ἵνα συντρέχῃ ὁ λόγος τῷ δράματι Schol. 209-18, Ode sung by the whole ἡμιχόριον, the emotional cretics in a lament for lost youth. The second half-chorus now makes its entry in similar fashion, Ant-epirrhema 219-22 recited by the leader, Ant-ode 223-33 sung by the ἡμιχόριον; 234-41, called by Zielinski ἐπιρρημάτιον, consists of two tristichs, the symmetry emphasized by the recurrent εἰφημέετε, εἰφημέετε. In 234-6 some member of the chorus, probably the leader of ἡμιχ. α., exhorts his comrades to make search for the culprit. The voice of Dicaeopolis is heard within the house. In the second tristich, 238-40, the leader of the second half-chorus identifies the offender, and suggests that they hide from his sight. The whole chorus then withdraws to the right παράδος, where they are concealed from view.

206. ἀλλά μοι μηνύσατε addressed to the spectators, according to

Van Leeuwen, who compares Pax 20 ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατεπαίτω. The question is, however, answered in 210 by the ἡμυχόριον. It is unnecessary to assume another reference.

210. οἴμοι τάλας: οἴμοι having become a mere interjection is followed by the nominative. So even οἴμοι μοι and ἰώ μοι where the pronoun is written separately.

210-17. For such reminiscences cf. Iliad viii. 133 ff, 157 ff, Eur. Herakl. 312, Vesp. 230-9. Arist. Rhet. ii. 12 καὶ ζῶσι τῇ μνήμῃ μᾶλλον ἢ τῇ ἐλπίδι. τοῦ γὰρ βίου τὸ μὲν λοιπὸν ὀλίγον, τὸ δὲ παρεληλυθὸς πολὺ, ἔστι δὲ ἡ μὲν ἐλπίς τοῦ μέλλοντος, ἡ δὲ μνήμη τῶν παροιχομένων. ὅπερ αἴτιον καὶ τῆς ἀδολεσχίας· διατελοῦσι γὰρ τὰ γενόμενα λέγοντες· ἀναμνησκόμενοι γὰρ ἦδονται.

211. ἄν is repeated with rhetorical emphasis, generally after negative or interrogative. Nub. 118 οὐκ ἂν ἀποδοῖην οὐδ' ἂν ὀβολὸν οὐδενί. For the use of ἐπί cf. Eq. 524 ἐπὶ γήρως—οὐ γὰρ ἐφ' ἧβης—ἐξεβλήθη. The temporal ἐπί is confined to (1) proper names, ἐπ' Εὐθυμένους ἄρχοντος Ach. 67; (2) abstract nouns denoting time of life. ἐφ' ἡσυχίας = *libere* Vesp. 1517 (Sobol. Prep. p. 167) is the only exception in Aristophanes.

215. Phayllus, the swift runner of antiquity, Vesp. 1206 ὅτε τὸνδρομέα Φάϋλλον, ὦν βούπαις ἔτι, | εἶλον διώκων, and the holder of the record for the long jump πέντ' ἐπὶ πεντήκοντα πόδας πῆδησε Φάϋλλος | δίσκευσεν δ' ἑκατὸν πέντ' ἀπολειπομένων (Schol.). According to Hdt. viii. 47 Phayllus of Croton, ἀνὴρ τρις Πυθιονίκης commanded a trireme at Salamis.

φαύλως, punning on the name. ῥαδίως, *sans façon*. Thesm. 710 ἀλλ' οὖν ἦκεις γ' ὅθεν οὐκ ἔξει φαύλως ἀποδράς.

216. τότε is frequent in regretful retrospect, Persae 554 Δαρείος μὲν οὕτω τότε ἀβλαβῆς ἐπῆν, and in the contrast between an ideal state of things and the stern present. τότε μὲν γὰρ . . . νῦν δὲ *passim*.

218. ἀπεπλίξατο, 'he would not have footed it off so feately. πλίσσονται is used of the trotting of mules in Od. vi. 318 εὖ δ' ἐπλίσσοντο πόδεσσιν. For πλίσσω πλίγμα and compounds see Cobet, V. L. p. 135.

219. στερρόν, 'stiff.' Plato, Phaed. 108 τὰ μὲν ὅστ' ἐστι στερρά.

220. Λακρατείδης. According to Philochorus (Schol.) an Athenian archon of the time of Darius. In Lysias vii. 19 the name belongs to one of the Eumolpidae, 'eine vorattische Namenform wie Λάμαχος, Λαχάρης' (Wilam. Arist. und Athen ii. 8). Old Lacrateides is one of the Acharnians, the Μαραθωνομάχαι, whose strength is past. The leader often alludes to individual members of the chorus. See e.g. the parodos of the Wasps, 229 ff, where we have mention of Κωμίας, Χαρινάδης, and Στυρμόδαρος the 'best of dicasts'. In ordinary prose usage a proper name accompanied by an attribute must have

the article ; here *πάλαι τῷ* would be an easy conjecture. Exceptions to this rule are, however, not uncommon : *Γηρυόνη τετραπύλῳ* 1082, *φιλέρινον Κινησίαν* Av. 1377, *Εὐριπίδην σοφώτατον* Nub. 1377. The omission of the article is less common in the case of names of peoples, lands, towns, and rivers ; but cf. *Ἀθηναῖοι ταχύβουλοι* 632, *σάφης ἀφ' Ἑλλάδος* Av. 407, *Εὐβοία στενοφυής* Alexis fr. 285, *ἀπ' Αἰγίνης νήσον* Telecleides fr. 43. So even in trimeters and where there is no parody. (Kock, Rh. M. 37, p. 135.)

The Scholiast has a curious explanation to offer—*ἐφ' οὗ πλείστη χιὼν ἐγένετο καὶ ἀπέπηξε πάντα, ὥς μὴ δύνασθαι τινα προῖναι. διόπερ τὰ ψυχρὰ πάντα Λακρατείδας ἐκάλουν.* So also Hesychius s.v. *Λακρατείδης*. *παλαιῷ Λακρατείδῃ* then comes to be 'chronic Anno Domini', *τῷ ψυχρῷ καὶ γεροντικῷ*. This explanation is generally regarded as absurd. But in view of the fact that it was easy to regard Lacra-teides as a choreutes, one does not see why the Scholiast should have let his invention run riot. And Comedy is rather fond of using a proper name for the thing or the quality associated with that name. See 1002 n.

221. *μὴ γὰρ ἐγχάνη*. Brunck's *ἐγχάνοι* is an excellent emendation, if emendation were required. *η* and *οι* are often confused in MSS. In 391 Γ has *μοιχανὰς* for *μηχανάς*, in Plut. 72 R has *πίθουσθε* for *πίθησθε*, in Eq. 1138 V has *τύχοι* for *τύχη*. But the aor. subj. of the third person is often used in prohibitions, 'see that he do not jeer at us,' 'for he must not jeer at us'; cf. Theognis 101 *μηδεῖς σ' ἀνθρώπων πείσῃ κακὸν ἄνδρα φιλήσαι*. It is especially frequent after another command or prohibition, Il. iv. 37 *ἔρξον ὅπως ἐθέλεις· μὴ τοῦτό γε νείκες ὀπίσσω | σοὶ καὶ ἐμοὶ . . . γένηται* : and here *διωκτέος* is practically a command = *διώκετε*.

*ἐγχανεῖν* is regularly used in the sense of *χλευάζειν*. Vesp. 1007 *κούκ ἐγχανεῖται σ' ἐξαπατῶν Ὑπέρβολος*.

224. *γέροντας ὄντας* : a favourite parechesis. Eq. 533 *γέρων ὦν περιέρρει*, Vesp. 278 *τὸ σφυρὸν γέροντος ὄντος*.

225. In this formula the name of the god specially invoked generally comes first, Plut. 435 *ἄναξ Ἀπολλὼν καὶ θεοί*, Plato, Prot. 310 D *ὦ Ζεὺ καὶ θεοί*.

226. *παρά* with genitive expressing agency is not found elsewhere. It is still coloured by the notion of 'place from which'. *πόλεμος ἐλθοδοπὸς αὖξεται* seems to be a quotation 'grim-visaged war is rife'. *χωρίων* is the ordinary causal genitive depending on *πολ.* *ἐχθ. αὖξεται*; cf. the Homeric *ἄχος ἡμιόχοιο* and Eur. Alc. 5 *οὐ δὴ χολωθεῖς*. 'praedium' is *χωρίον* Ach. 998, Eq. 1077 ; more rarely *χῶρος*, Xen. Oec. xx. 120 *χῶρον ἐξεργασμένον ὠνεῖσθαι*.

222. *ἐπικώπος*, generally taken as *ἐπὶ κόπῃν ἵζων*, Ran. 199 ; but this is a strange adjective for a farmer to apply to *σχόινος*. The



metaphor is obviously that of a vineyard fence; cf. 233 ἵνα μήποτε πατώσιν ἔτι τὰς ἐμὰς ἀμπέλους. σχοῖνος is a long thorn, or possibly one of the pales σκόλοπες, πάσσαλοι, between which the thorny shrubs were set. Cf. Geoponica 44E περὶ φραγμῶν σκευασίας. ἐπὶ κώπος is 'up to the haft', ἐπί as in ἐπιχειλής. Plato fr. 201 uses σχοῖνος of a skewer. The reed-spears of the frogs in the Batrachomyomachy are not particularly in point—ἔγχος δ' ὀξύσχοιnos ἐκάστω μακρὸς ἀρήρει.

Note the omission of ὥσπερ, in the comparison σχοῖνος is used predicatively. Theognis 1361 ναὺς πέτρη προσέκυρσας, Plato fr. 191 σὺ γάρ, | ὥς φασι, Χείρων ἐξέθρεψας Περικλέα, Cephisod. 1 σκώπτεις μ', ἐγὼ δὲ τοῖς λόγοις ὄνος ὕομαι, 'I care no more for your taunts than an ass for the rain,' Hor. Ep. i. 2. 42 'qui recte vivendi prorogat horam, rusticus exspectat dum defluat amnis'.

234. Pallene: a deme of the tribe Antiochis lying between Athens and Marathon, the battle-field of the Gods and the Giants, of Peisistratus and the Alcmaeonidae. Aristoph. is fond of punning on the names of Attic demes, Eq. 79 κλωπιδῶν for Κρωπιδῶν, Eccl. 362 Ἀχραδούσιος for Ἀχερδούσιος. Similar jokes παρὰ γράμμα are βομβάνυλοι Ach. 866, Διὸς σκαταιβότου Pax. 42; cf. Crates, Silloi 1 τῇν δ' ἀρετὴν παρὰ γράμμα διώκοντες κατέρμβον. Editors are surely wrong in taking construction to be like that in line 95 ναύφρακτον βλέπειν, in which case we should have had βαλληνικόν. Rather like βλέπειν εἰς, 'keep your thoughts on Stone(h)enge bent.'

235. γῆν πρὸ γῆς, 'from land to land,' P. V. 682. The prep. is local, 'altera terra ante alteram iacens' (Sobol.).

237. Prose. For more elaborate instances in Ar. cf. the prayer in Av. 863, the 'law of Solon' Av. 1661 ff., Thesm. 295, Eq. 941.

εὐφημεῖτε, 'favete linguis.' To utter none but words of good omen, hence to preserve a reverential silence as the surest way of attaining this. Eq. 1316 εὐφημεῖν χρὴ καὶ στόμα κλῆιν.

238. For ἄρα after its verb cf. Pax 372, Thesm. 1.

τῆς εὐφημίας, 'the request for silence.' Cf. Eur. Herakl. 962 ἀκοὴν ὑπειπῶν, 'first proclaiming ἄκουε πᾶς.'

239. οὗτος αὐτός ἐστιν. The Acharnians jump to conclusions. But it is not so much the desire to avoid the interruption of the sacred rite as the caution of old age that makes them withdraw to wait for confirmation; see 280-4.

242. MSS. προῖθ' ὥς. But (1) ὥς local is used only with names of persons; (2) πρόσθεν is always local in Aristoph. except in Nub. 779 where it = 'prius' (Bachm. Conj. 49). Hence Wolf's conjecture προῖτω εἰς may be considered certain. For the pleonasm cf. Plut. 1209 εἰς τοῦπισθεν ἀναχωρεῖν, Nub. 1388 ἔξω ἔγενεγκεῖν θύραζ.



In this little picture of the Rural Dionysia the daughter represents the canephoroi who bear on their heads the sacred baskets with the requisites for sacrifice, Xanthias and his fellow-slave the phallos-bearers, Dicæopolis the rout of worshippers who sing the praises of the god.

245. ἀνάδος. The ἀνα- in this verb is sometimes taken as synonymous with δεῦρο, 'hand here the ladle.' But the girl may well be speaking from a real or fancied height, as she stands on the steps of the altar (Zacher, 'Die erhöhte Bühne bei A.' Philol. lv. p. 181). In the only other relevant passage Xen. Symp. ii. 8 παρεστηκώς δέ τις τῇ ὀρχηστρίδι ἀνεδίδου τοῖς τροχοῦς μέχρι δώδεκα the ἀνα- may also have its ordinary sense. The performance took place by appointment, so that there may have been some sort of platform though Xen. speaks of none. In Pind. Isth. v. 57 ἀνδωκεν οἶνοδόκον φιάλαν Heracles is standing beside the reclining Telamon. ἀναδιδόναι = 'porrigere' is certainly found in Polybius and later Greek, where ἀνα- compounds are frequently used in non-classical senses.

247. καὶ μὴν καλόν γ' ἔστ', sc. τὸ ἔτνος. Eq. 1171 ἔτνος πίσινον εὐχρῶν καὶ καλόν.

250. ἀγαγεῖν, ξυνενεγκεῖν. Infin. in a prayer, subject in accus. Aesch. Sept. 253 θεοὶ πολῖται μὴ με δουλείας τυχεῖν. Cf. 172 n.

251. στρατιάς, 'military service,' ἵτε ἐπὶ στρατιάν 1143. Ar. uses στρατιά = (1) *exercitus*, (2) *militia*; never στρατεία.

253. καλὴ καλῶς. ἀπὸ σ' ὁλῶ κακὸν κακῶς Plut. 65, χάπως μετ' ἐμοῦ καλὴ καλῶς κατακίεσει Pax 1330. 'Greek, like Latin, delights in the repetition of cognates' (Gildersleeve, Synt. 182), especially in proverbs ἃ δὲ χεὶρ τὰν χεῖρα νίξει, καὶ κεραμεὺς κεραμεῖ, &c.

254. θυμβροφάγον, 'making a verjuice face,' or rather 'looking prunes and prisms'. Θύμβρα is the bitter herb savory. For constr. cf. 95 n. and δριμύ, νᾶπυ, ὀρίγανον, ὄξος, κάρδαμα, ὑπότριμμα βλέπειν.

257. φυλάττεσθαι. Infin. for second pers. imperative, the subject in nominative 172 n. This use is common in Homer, but chiefly after preceding imperative as here, so that infin. serves to carry on command already given. Pax 1153 ὦν ἔνεγκ', ὦ παῖ, τρί' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρί.

258. Women and girls in Greece might wear not only ear-rings ἐνώτια, ἑλλάβια, ἐλκκτῆρες, necklaces περιδέραια, ὄρμοι, and bangles ψέλια, ὄφεις, but also anklets πεδαὶ χρυσαῖ, περισκελίδες, περισφύρια. Becker-Göll i. 309. As κανηφόρος the daughter would be in full rig. Cf. Lys. 1190 ff. καὶ χρυσίων ὅσ' ἐστὶ μοι, | οὐ φθόνος ἔνεστί μοι | πᾶσι παρέχειν φέρειν | τοῖς παισίν, ὅποταν τε θιγά|τηρ τινὲ κανη-φορῇ.

259. Elmsley is wrong in taking σφῶν as 'alterutri vestrum'. Commands addressed to more persons than one are often accompanied by a voc. sing. Sometimes the eye of the speaker shifts; sometimes he deliberately names the leading person or the person most nearly concerned. Lys. 209 λαζυσθε πάσαι τῆς κύλικος, ὦ Λαμπιτοί, Av. 850 παῖ παῖ τὸ κανοῦν αἴρεσθε καὶ τὴν χέρνιβα, Cicero, Or. i. 35. 160 'quid est, Cotta?' inquit 'quid tacetis?' Dicaeopolis has his procession with circumstance. His daughter is to beware of a filching ὄχλος. Two slaves stagger under the weight of the phallus. His wife must view the spectacle from the roof, as all magnificent spectacles are viewed. Cf. Callimachus, Demeter 3-4 τὸν κάλαθον κατιόντα . . . μηδ' ἀπὸ τῶ τέγους μηδ' ὑψόθεν αὐγάσσησθε. Quint. viii. 5. 24 'hoc quisquam spectabit a tecto?'

262. Herwerden's θεῶν πὸν on the ground that Dicaeopolis wants his wife to look at the whole procession, not at him personally, shows some ignorance of human nature. And after all Dicaeopolis represents the rout of worshippers, who were the real centre of interest. The τέγος was represented by the contrivance called *διστεγία*, probably a projecting balcony.

πρόβα, 'forward.' To the daughter, who as *κανηφόρος* heads the procession.

263 ff. For the phallic songs cf. Athen. 621 f. Aristotle finds in them the earliest beginnings of Comedy; recent scholars, e.g. Körte and Bethe, derive the choral part only from that source, the actors and therefore the loose episodic scenes being taken over from the Peloponnesian farce (Körte, Jahrb. des Arch. Instit. 1893, pp. 61-93, Bethe, Proleg. zur Gesch. des Theaters, cap. iii). Φαλῆς is generally regarded as a personification of φαλλός, Sophron fr. 39 ἃ δ' ἀμφάλητα κυπτάζει, Ar. Lys. 771; more probably an independent god of generation, according to G. Thiele (Neue Jahrb. v. 408) to be identified with the Roman Pales.

265. νυκτοπεριπλάνητος, a ᾄπαξ λεγόμενον. Cf. νυκτιπλανῆτις Opp. 3. 268.

266. προσειπεῖν, the *verbum proprium* of 'greeting'. Ach. 891, Pax 557. This line is a clear indication of change of scene. Dicaeopolis is now in his country deme.

269. πραγμάτων, *res molestae*, specially the worries of law and politics. Cf. πολυπραγμονεῖν, ἀπράγμων, πραγματοδίφης (of a sycophant), and μολυννοπραγμονούμενος 382 'freed from worries and wars and wishers of wars'. For the paronomasia cf. 169, 222; it is frequent in proverbs λευκότερος Λεύκωνος, προβίτου προβατότερον, οἶδος οἰότερον (Sophron), and in Comedy generally κὰν Γέλα καὶ Καταγέλα 606, σπαράττων καὶ ταραττων 688. It becomes obtrusive in the tedious lists of the Middle Comedy τυρὸς χλωρός, τυρὸς ξεστός

Antiph. 133, &c., and in Plautine imitations. In prose it is a marked characteristic of the later Cynic style in which Bion Borysthenites τὴν φιλοσοφίαν ἀνθινὰ ἐνέδυσεν.

270. Λαμάχων, 'pests like Lamachus'. For this use of the plural cf. Ran. 1040 πολλὰς ἀρετὰς ἐποίησεν | Πατρόκλων, Τεύκρων θυμολεόντων, — ἀλλ' οὐ μὰ Δι' οὐ Φαίδρας ἐποιοῦν πόρνas οὐδὲ Σθενεβοίας, Av. 558 ὥσπερ πρότερον μοιχεύουσιν τὰς Ἀλκμήνας κατέβαινον. Lamachus was at this time a taxiarch. He is probably to be identified with the Lamachus who accompanied Pericles to Pontus in 440, Plut. Pericl. c. 20. He is first mentioned by Thucydides as the commander of ten tribute-collecting ships (in 424-3), which he lost in a storm in Pontus, Thuc. iv. 75. He was a poor man of an undistinguished house (Plut. Alc. 17, 21), but devoted to the war-policy Pax 304, 473, 1288 ff. His name lent itself to the caricature of a hungry braggadocio.

277. ἐκ κραιπαλῆς, 'after your debauch you will get a bowl of peace-soup to swill in the morning.' For the metaphor cf. φιλίας χυλῶ Pax 997, μισθοῦ τρύβλιον ῥοφήσαι Eq. 905. Graves takes 'peace, like the σπονδαί, to be typified as wine'. But ῥοφεῖν seems to be confined to *thick* liquids, soup Eq. 360, Pax 716; lentil-porridge φακῇ Vesp. 812, gruel or thick milk fr. 10. ῥόφημα in medicine is a hot draught (Hippocrates i. 29), and τρύβλιον suggests soup or gruel rather than wine. Alexis fr. 142 ἐν ἐπιχώριος | ἱατρὸς εἴπη 'τρύβλιον τοῦτω δότε | πτισάνης ἔωθεν'.

279. 'Our shields may go to blazes.' The Hesiodic rudder is hung up in the smoke to preserve it from damp and worms. αἰψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο Op. 45. This has sometimes been taken to be the reference here. But the Attic shield was made of brass, ἀσπίδα . . . ἐπίχαλκον Vesp. 17-18, and the Schol. hits the mark when he says there is no comparison between the action of smoke on a wooden rudder and on a brazen shield. He quotes Od. xvi. 288 ἐκ καπνοῦ κατέθηκ', ἐπεὶ οὐκέτι τοῖσιν ἑώκει | οἷά ποτε Τροίηρδε κιὼν κατέλειπεν Ὀδυσσεύς, | ἀλλὰ κατρείκεται ὅσον πυρὸς ἕκετ' αὐτμῇ where the reference is to arms that may still be of use. D.'s point is that, now that peace has been made, the shield may 'go hang'. So in Pax 1197-1264 there is a slump in helmets, spears, and trumpets, and in Εἰρήνη δευτέρα fr. 2 the costly shield is to serve as a well-lid.

ἐν τῷ φεφάλῳ. Collective use of the singular. Thuc. iii. 20 πλίνθος, 74 κέρομος; specially frequent in the military sphere ἵππος, ἀσπίς, κάμηλος, χεῖρ, &c.

PARADOS II. 280-346. The Chorus rush out from their hiding-place. The trochaic dimeters 280-1 and the cretics 282-3 belong to the leaders of the respective ἡμιχόρια. Zielinski's analysis (Die

Gliederung 129-130) is Kommation 280-3, Ode 284-302, Epirrhema 303-18, Ant-epirrhema 319-34, Ant-ode 334-46. He sees 'ein Wendepunct in der Situation' between 318 and 319. Hence *a b b a* where most scholars would only see *a b a*.

281. Identical with Rhesus 675 (Merry). But the Rhesus is of much later date than the Acharnians. See Croiset iii. 386-7. Our scene may be a reminiscence of the Telephus, 333 n. It was probably an impending stone-storm that induced Telephus to seize the child Orestes as his hostage.

284. 'The powers preserve us! What are you up to? You'll smash the jar.' The Schol. sees a humorous point in the fact that D. is more concerned about the jar than he is about his own head. The jar is however a sacrificial jar (Plut. 1197). It is laid down by the daughter, who beats a hasty retreat.

285 = 336. Anapaestic pentapody. Its isolated appearance among the cretics has a special point; it indicates a 'scène à renversement' (Mazon). At 285 the old men fall into a measured warlike rhythm as they approach Dicaeopolis, the right hands uplifted for the stoning. At 336, when D. has their nearest and dearest in his power, the same movement is repeated in burlesque; the right hands are again uplifted, but this time in grotesque entreaty ἀπολείς ἄρ' ὀμήλικα τόνδε φιλανθρακέα;

μὲν οὖν is *immo vero*, 'nay rather' with correcting force. Eq. 13 NI. λέγε σύ. ΔΗ. σὺ μὲν οὖν λέγε. Eccl. 765 ἀνόητος;—οὐ γάρ; ἡλιθιωτάτος μὲν οὖν ἀπαξαπάντων. To be distinguished from the use where each particle retains its own meaning. O. C. 664 θαρσεῖν μὲν οὖν ἔγωγε κἄνευ τῆς ἐμῆς | γνώμης ἐπαίνῳ . . . where οὖν is 'therefore' and μὲν points to following δέ.

The periphrasis with κεφαλή (or κάρα) is generally used with something of respect or affection. Soph. Antig. 1, Phaedr. 264 Α Φαῖδρε, φίλη κεφαλή. For the reviling use cf. Hdt. iii. 29 ὃ καὶ κεφαλαί, Demos. in Meidiam, § 117 ταῦτ' ἐλεγεν ἢ μισὰ καὶ ἀναιδὴς αὐτῇ κεφαλή.

290. ἡμῶν μόνος must mean 'without us'. O. C. 1250 ἀνδρῶν γε μούνος = without escort, Ajax 54 σοῦ μόνος: hence 'without our leave'. The familiar use of ἄνευ is similar. Aesch. Cho. 431 ἄνευ τοῦ κραινοντος, *iniussu regis*.

291. 'You have the front to look me in the eye.' MSS. have ἔπειτα δύνασαι νῦν. Van L. defends ἀποβλέπειν = 'adversus me oculos tollere'. But his quotations do not bear him out. ἀποβλέπειν is 'to look (away from everything else and) fixedly at one thing'; hence of a yearning gaze Ach. 32, of admiration Phaedr. 234 D, of dependence upon εἰς μίαν τύχην Eur. Hel. 267. ἀποβλέπειν



in Plut. Ages. 21 (to an actor who asked if he did not know him) ἀποβλέψας εἶπεν ‘ἀλλ’ οὐ τὴ γ’ ἐσσι Καλλιπίδας ὁ δεικηλίκτας (quoted by Van L.) is merely ‘condescending to glance at’. So in Eur. Andr. 762. The meaning of a shameless look is not ‘looking away from everything else and fixedly at me’, but ‘looking straight at me when shame should turn the looker’s eyes in any and every other direction’. προσβλέπειν (the fronting use of πρὸς) is the *verbum proprium*. Eur. Hec. 972 προσβλέπειν σ’ ὀρθαῖς κόραις, Ar. Ran. 1474 αἰσχιστον ἔργον προσβλέπεις μ’ εἰργασμένος; Theocr. v. 36 μέγα δ’ ἄχθομαι εἰ τὴ με τολμῆς | ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν. Perhaps we should here read σπεισάμενος εἶτα δύνασαι ‘μὲ νῦν προσβλέπεις; For confusion of πρὸς and ἀπό through similar abbreviation see Cobet, V. L. 272. After προσβλέπειν was corrupted into ἀποβλέπεν, πρὸς would easily be inserted to govern ἐμέ. This reading would give a line of two paeons and two cretics like 340 in the Ant-ode.

294. R οὐκ ἴσατ’ ἀλλ’, A οὐκ ἴστε ἀλλ’, οὐκ ἴστε τ’ ἀλλ’ Γ. Dobree’s οὐκ ἴστε με is surely impossible. The anticipatory accus. does not stand after the clause for which it is meant to prepare. Elmsley’s οὐκ ἴστ’ ἔτ’ gives the wrong sense; what we want is οὐκ ἴστε πω. Van Leeuwen adopts Hamaker’s ingenious ἀκούσατ’ ἀλλ’ ἀκούσατε. It is hard to see how this would generate the MSS. reading. Should we read οὐκ ἦσατ’? η and ι are identical in sound, and often interchanged. Dicaeopolis has not got a complete answer to his ἀντὶ ποίας αἰτίας 286. The hit at the lyric violence of the Achaeans is quite in the manner of Comedy, which never tries to disguise the fact that the whole thing is only a play after all. See *inter alia* the references to the ἐκκύκλημα 408, to the spectators 496, to the choregus 1150, to the anapaests 627.

295. ‘Hear you!’ γε emphasizing preceding word.

κατὰ σε χώσομεν τοῖς λίθοις. Plato, Gorg. 512 B καταχώσειν ἀν ἱμάς τοῖς λόγοις. Ar. has sixteen instances of tmesis, Bachm. Conj. 103-4. Its general effect is (1) to produce a burlesque pathos. Lys. 262-3 ἐπεὶ τίς ἂν ποτ’ ἤλπισ’, ὦ Στρυμόδωρ, ἀκούσαι | γυναικας ἄς ἐβόσκομεν | κατ’ οἶκον ἐμφανὲς κακόν, | κατὰ μὲν ἅγιον ἔχειν βρέτας, | κατὰ δ’ ἀκρόπολιν ἐμὴν λαβεῖν. (2) To heighten emphasis as here. Av. 1070 ἐκ φοναῖς ὄλλυνται.

299. λέγε λόγον. The cognate accus., the stem of the noun being the same as that of the governing verb, is normally used to support the adjective or adjectival pronoun which is the real predicate. Exceptions may be grouped under three heads.

(1) Where the noun has a narrower signification than the verb. χῶας χεῖν, to pour libations, πομπήν πέμπειν, εἰσφοράς εἰσφέρειν. λόγον or λόγους λέγειν falls under this head, λόγος or λόγοι being repeat-



edly used in the sense of 'mere words'. Theognis 254 ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατᾷς, Hdt. i. 141 ἔλεξε λόγον, Eur. Med. 322 μὴ λόγον λέγε. The implied antithesis comes out in Demos. Olynth. ii. § 12 ὅπως μὴ λόγους ἐροῦσι μόνον ἀλλὰ καὶ ἔργον δεικνύειν ἔξουσιν.

(2) Where the noun is plural—μανίας μαίνεσθαι, to have fits of madness, βουλὰς βουλεύειν, to give advice from time to time.

(3) In a few cases in Comedy for comic emphasis, λῆρον ληρεῖν, βάδον βαδίζειν, κράγον κεκραγέναι. Of these one may say with Sir Hugh Evans, 'The tevil and his tam! What phrase is this? "He hears with ear." Why, it is affectations.'

300. μεμίσσηκα: perfect of permanent attitude. 993 ἢ πάνν γερόντιον ἴσως νενόμικας με σύ. This perf. is extremely common in Homer of sustained sounds γέγωνε, λεληκώς, τετριγότες, &c.; of emotion ἔολπα, προβέβουλα, δέδια; of the senses πέπνυται, δέδορκε, &c. Hence the many Attic perfects with present meaning δέδορκα, κέχηνα, κέκραγα, &c. The later Atticists sowed their perfects from the sack.

It is generally assumed that in this passage we have another reference to the great exploit of line 6. Cleon had been attacked in the Babylonians, and Aristophanes is preparing to smite him hip and thigh in the Knights. This time the tanner's own hide is to go to the tanning bench. But to get this reference it is by no means necessary to assume that Aristoph. was himself the coryphaeus. The chorus is the organ of the poet. It is unlikely that Aristoph. was capable of taking the part of coryphaeus. Further, the poet may speak and the character may speak; there is no reason to suppose that the coryphaeus was allowed a voice as well.

The reference to the Knights may have been present to the mind of the poet. But the passage really expresses the sentiments of the chorus themselves. For the moment a common resentment had fused all classes in Attica. The war-party had been completely successful at the elections of 426, only Eurymedon and Laches being re-elected to the στρατηγία. The Acharnians are all for war à outrance. As country farmers they are no real friends of Cleon or of the Peiraeus party on whom he depended for support.

302. καττύματα, shoe-soles. Eq. 868-9 σκύτη τοσαῦτα πωλῶν | ἔδωκας ἤδη τουτῷ κάττυμα παρὰ σεαυτοῦ; καττύειν is the ordinary word for cobbling, the καττύματα would be attached to the ἐμβάδες for everyday wear. Theophr. counts it ἀνελεύθερον to wear one's shoes παλιμπήξει κεκαττυμένα, Char. 22. Metrocles tells us that in his unregenerate days he exceeded his allowance, ample as it was, τότε μὲν γὰρ ἐξ ἀνάγκης ἔδει υπόδημα ἔχειν καὶ τοῦτο ἀκάττυτον (Teletis Reliq., Hense, p. 21). It is improbable that κάττυμα itself ever

meant a rough shoe. In Vesp. 1160 ἐχθρῶν παρ' ἀνδρῶν δυσμενῇ καπτίματα we have the tragic abstract 'evil-minded cobbings'.

The internal accus. gives the result of the verb's action. The earliest use is the neut. plur. τυτθὰ καίσαι, 'to split into small pieces,' Od. xii. 388, Euphron. 11 ταύτην ἔτεμε λεπτὰ καὶ μικρά. Aristoph. uses ἀσκὸν δεῖρειν Nub. 442, δερῶ σε θύλακον κλοπῆς Eq. 370, διαπρισθεῖν . . . λέπαδνα Eq. 768. Alexis fr. 187 τὸ δ' ἄλλο σῶμα κατατεμεῖν πολλοὺς κύβους marks an intermediate stage.

304. Λάκωσιν. Only here without the article in Aristophanes.

305. ἐκποδῶν ἰάσατε, 'leave the Spartans out of the question.' Medea 222 τὸ μὲν σὺν ἐκποδῶν ἔστω λόγῳ. εἰ alone is to disregard, to pass over. Od. ii. 281 μνηστήρων μὲν ἔα βουλήν, Plato, Gorg. 484 c εἰ φιλοσοφίαν. So that εἰ ἐκποδῶν implies 'the Spartans are out of the question, do not drag them in'. Dicaeopolis wishes the solid advantages of peace on his own side to be weighed; note the emphatic ἐμῶν in 306. The fact that the peace is with Sparta is exasperating but irrelevant.

306. τῶν σπονδῶν, 'in regard to the peace.' Genit. of connexion instead of more usual περί with genit. Homer frequently uses the genit. of the person about whom something is heard or known, Od. ii. 220 εἰ δέ κε τεθνηῶτος ἀκούσω. Of a thing, Xen. Oec. xi. 10 τῆς δὲ χρηματίσεως καὶ μετὰ ταῦτα, ἔφην ἐγώ, ἀρκέσει ἀκούειν. Cf. the use of the genit. after κλείν Soph. Antig. 1182, and after verbs of saying and questioning τοῦ κασιγνήτου τί φηί; El. 317, ἀναξίου μὲν φωτὸς ἐξερήσομαι Philoct. 439. So also not infrequently in prose. Plato, Rep. 470 A τί δέ; γῆς τε τμήσεως καὶ οἰκῶν ἐμπρήσεως ποῖον τί σοι δράσουσιν οἱ ἄνθρωποι; 576 D ἀλλ' εὐδαιμονίας τε αὐτὰ καὶ ἀθλιότητος ὁσαύτως ἢ ἄλλως κρίνεις;

307. 'How can you add "rightly" when you have made peace?' πῶς δ' ἔτ' ἂν 'καλῶς' λέγοις ἂν sc. σπείσασθαι. All kinds of peace with Sparta are equally bad.

308. βωμός the oath over slaughtered victims; cf. Thuc. v. 47 τὸν ἐπιχώριον ὄρκον τὸν μέγιστον κατὰ ἱερῶν τελείων. The contracting parties laid their hands on the victims, or on the altar λαβόμενος τοῦ βωμοῦ, Andoc. Myst. 126. πίστις is specially used of the joining of the hands δεξιὰ ἥς ἐπέπιθμεν Il. ii. 341, ἀνακαλεῖ δὲ δεξιὰς, πίστιν μεγίστην Eur. Medea 21. The bad faith of the Spartans was a common-place at Athens. Cf. Eur. Andromache 447 ff. Σπάρτης ἔνοικοι, δόλια βουλευτήρια, | ψευδῶν ἄνακτες, μηχανορραφοὶ κακῶν, Ar. Lys. 629 ἀνδράσιν Λακωνικοῖς | οἷσι πιστὸν οὐδὲν εἰ μὴ περ λίκω κεχηρότι, Thuc. v. 105, Isocrates, De Pace, § 96. Such allegations have a familiar ring, *Punica fides*, *perfidie Albion*, Russian diplomacy. But Athenian morality seems really to have been less accommodating on this point, Van Leeuwen's charges of 'saevitia erga

victos hostes' are not relevant; 'Attica fides' is proverbial for square dealing in Velleius Paterculus ii. 23. 4.

Schmidt's μέλει is unnecessary, μένειν is the *verbum proprium* ἦν μείνωσιν ὄρκοι Eur. Androm. 1000. The verb is specially suited to ὄρκος and πίστις, but is not unsuitable with βωμός as one phase of a solemn covenant.

309. ἐγκείμεθα: to press hard upon. Thuc. ii. 59 πανταχόθεν δὲ τῇ γνώμῃ ἄποροι καθεστῶτες ἐνέκειντο τῷ Περικλεῖ.

311. δὴ as usual emphasizing preceding word. ἤδη closely with ἐμφανῶς, 'quite openly to our face.' εἴτα is an indignant question, so ἔπειτα, κἄπειτα, κἄτα. For the future indicative (probably in origin identical with -σ- aorist subjunctive) in deliberative or formally deliberative questions, cf. Eur. Ion 758 εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;

313. ἐγὼ ὀδῶ. 'Such phrases are used when the favour or regard of the person addressed is asked,' Neil Eq. 1098. Cf. Ach. 367, Nub. 141 ἐγὼ γὰρ οὐτοσὶ ἤκω μαθητής.

Herwerden takes πολλά λέγων together, 'si longiore mihi uti oratione permiseritis.' But (1) D. is pleading for a hearing. λέγων 'if you let me speak' is sufficient to convey his meaning, and it would be imprudent to say more. (2) There is an obvious antithesis between πολλά and οὐχ ἀπάντων. Van L.'s ῥᾶστα gets rid of both these difficulties—at a price. It is difficult to see how Graves and Paley take both πολλά and ἔσθ' ᾧ with ἀδικουμένους, 'some points and these not a few' is not in the Greek. Translate, 'I could show them on many occasions to have been in some respects injured as well,' i. e. 'sinned against as well as sinning.' Dicaeopolis does not wish to make out *too* strong a case for the Spartans.

315. δεινὸν εἰ . . . πολμήσεις. The fut. indic. with εἰ is used (1) in threats—minatory and monitory conditions; cf. Demos. xviii. 176 where εἰ προαιρησόμεθ' ἡμεῖς, εἴ τι δύσκολον πέπρακται Θηβαίοις πρὸς ἡμᾶς, τούτου μεμνήσθαι states that against which the orator's warning is directed, ἦν μέντοι πεισθῇτ' ἐμοὶ κτλ. his own suggestion; (2) to express present intention αἶρε πλῆκτρον εἰ μαχεῖ, 'if you're on for fighting'; (3) after verbs and phrases of emotion such as αἰσχύνομαι, δεινόν, ἐλεῶ, αἰσχρόν (Gildersleeve, A. J. P. ix, p. 492). Gildersleeve is inclined to affiliate Class 3 with Class 1, but it seems to bear a closer relation to Class 2. Emotion is felt over a present intention or necessity that something shall be done in the future.

δεινὸν ἤδη, 'this is positively dreadful.' For this use of ἤδη to mark a climax, 'when it has come to this,' cf. Vesp. 426 τοῦτο μέντοι δεινὸν ἤδη, Eccl. 645 τοῦτ' ἤδη δεινὸν ἀκοῦσαι, Eq. 437, Pax 615. Similar meanings, derived from the ordinary temporal sense,

attach to οὐπω, οὐκέτι, ἔτι. Lysias xvi. 3 ἀξιώ δέ, ἐὰν μὲν τοῦτο μόνον ὑμῖν ἐπιδείξω, ὥς εὖνους εἰμὶ τοῖς καθεστηκόσι πράγμασι—μηδὲν πώ μοι πλέον εἶναι ('no positive credit.' He has not yet come to the point on which he claims credit), ἐὰν δέ, &c. καὶ οὐχὶ τοῦτό πω δεινόν Dem. F. L. 123. A very clear instance of οὐκέτι in Meleager's Κηρύσσω τὸν Ἑρωτα . . . πατὴρ δ' οὐκέτ' ἔχω φράζειν τίνος, 'when you want his father's name.'

317. καὶ . . . γε, in climax. 'Aye, and what's more,' Nub. 355, Pax 875, Av. 325.

318. τὴν κεφαλὴν. The presence of the dactyl in trochaic verse is suspect. Hence various conjectures δέρην (Brunck), λάρυγγ' (Elmsley), &c. Bergk's τήνδ' ἔχων is as good as any. But Wilamowitz (Isyllos von Epidauros, p. 8) successfully defends the text, showing that the dactyl played a conspicuous part in early tetrameters. He quotes five instances from Epicharmus and four from Aristophanes. Eq. 319 νῆ Δία κἀμέ, Av. 396 δημοσίᾳ γάρ ἵνα ταφῶμεν, Thesm. 436 οὐδὲ δεινότερον λεγούσης Eccl. 1155, all of which critics have emended in defiance of Hephaestion, Encheiridion 21 τὸ τροχαϊκὸν κατὰ μὲν τὰς περιπτώτας χώρας δέχεται τροχαῖον τρίβραχυν καὶ δάκτυλον, κατὰ δὲ τὰς ἀρτίους τούτους τε καὶ σπονδεῖον καὶ ἀνάπαιστον.

317-18 are often held to be illogical. D. is to speak with his head on the block in any case, 355-6, 365-7; there are to be no trials. Wachsmuth (Leipz. Stud. x) actually transposes the lines, thus obtaining an impossible asyndeton and an improbable aposiopesis. But the irregularity is after all very slight. 318 is not the apodosis to 317, but a statement of fact from which the apodosis is immediately inferred: 'Why! I am willing to speak with my head on the block,' i.e. 'My head is at your service.' ἐθέλω κατὰ = ἐθέλω *si vultis*, by an idiom common with verbs of wishing and offering. Pind. Ol. vii. 20 ἐθέλω τοῖσιν ἐξ ἀρχαῶν ἀπὸ Τλαπολέμου | ξυνὸν ἀγγέλλων διορθῶσαι λόγον; Demos. xxi. 58 παραιτήσομαι δ' ὑμᾶς μηδὲν ἀχθεσθῆναι μοι (Kühner-Gerth i. 173). Cf. the use of 'censebo' in Hor. Ep. i. 14. 44. Van Leeuwen quotes several Aristophanic instances on Plut. 290 καὶ μὴν ἐγὼ βουλήσομαι—θρεττανελοῦ—τὸν Κύκλωπα | μιμούμενος . . . ὑμᾶς ἄγειν.

Dicaeopolis is seeking to obtain a hearing. The Mysian king in similar plight had made use of hyperbole. Eur. Telephus fr. 706:—

Ἀγάμεμνον οὐδ' εἰ πέλεκυν ἐν χεροῖν ἔχων  
μέλλοι τις εἰς τράχηλον ἐμβαλεῖν ἐμοί,  
σιγήσομαι δίκαιά γ' ἀντειπεῖν ἔχων.

The caricaturist takes the expression literally, and throws it into dramatic form. The Telephus had made a great hit in 438 and must have been frequently re-staged at the deme theatres, so that



the parody is piquant enough. The trick occurs again in Vesp. 522 where Philocleon makes his plea with a drawn sword in his hand, ready to die like a second Aias if he fails to win. καὶ ξίφος γέ μοι δότε. | ἦν γὰρ ἡττηθῶ λέγων σου, περιπεσοῦμαι τῷ ξίφει.

319. εἰπέ μοι, with plur. verb. See 259 n. Plato, Prot. 311 D εἰπέ μοι, ᾧ Σώκρατες τε καὶ Ἰππόκρατες. The phrase becomes a mere interjection like φέρε and ἄγε. Pax 1115 ἄγε δὴ, θεαταί, δεῦρο συσπλαγχνεύετε, Demos. iv. 10 ἢ βούλεσθ', εἰπέ μοι, περιμόντες αὐτῶν πυνθάνεσθαι;

τί φειδόμεσθα; pres. indic. in passionate question. Ach. 359 τί οὐ λέγεις; Eur. Hipp. 1060 τί δῆτα τοῦμόν οὐ λύω στόμα;

δημόται, 'fellow demesmen.' Words which imply mutual relation, δημότης, φυλότης, φράτηρ, πολίτης, are never compounded with συν in classical Greek. δημότης is a member of the same deme, as ἡλικιώτης is a person of the same age. Hence it is used with genitive or possessive pronoun δημότης ἐμός 332, δημότης Μενεστράτου Lys. c. Agoratum 53. So 'Iovis civis' Plaut. Rudens 2. With names of demes, where there is no notion of mutual relation, δημότης is not used, but δημοτεύεσθαι. Demos. c. Eubul. 49 Δεκελειόθεν δημοτευόμενον.

320. τί φειδόμεσθα; = μὴ φεισώμεθα. Hence μὴ οὐ not μή alone with following infinitive. Plato, Gorg. 461 C τίνα οἶε ἀπαρνήσεσθαι (= 'no one will deny') μὴ οὐχὶ ἐπίστασθαι τὰ δίκαια;

καταξάινειν, 'to pound into red rags.' The simple ξάινειν is used of scourging in Demos. F. L. 403 ξάινει κατὰ τοῦ νώτου πολλὰς, and in late Greek, Plut. Poplic. 6 ῥάβδοις ἕξαινον τὸ σῶμα. Elsewhere of carding wool, the metaphor being confined to the compound, Soph. Aj. 728 ὥς οὐκ ἄρκέσοι | τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν. φοινικίς is the red coat of the taxiarch in Pax 1175; the metaphor in καταξάινειν is quite fresh. The accusative φοινικίδα expresses result of the verb's action, as καττύματα 301 n. The reading εἰς arose from corruption of -ι in τουτονί. It took place early, as it is found in Photius fr. 22. 22 εἰς φοινικίδα καταξᾶναι· αἱματορρυτον ποιῆσαι· οἱ δὲ ὅτι εἰς φοινικίδα κατέξαινον τὰ ἔρια.

321. οἶον, exclamatory 'how', 447, Eq. 367 οἶόν σε δῆσω 'ν τῷ ξύλῳ.

'Look you how the dark embers of your fires blaze forth again.' θυμάλωψ = ἡμίκαντοι ἄνθρακες Poll. vii. 110. In Strattis fr. 55 it is used literally, θυμαλώπων ὧδε μεστήν ἐσχάραν. ἐπέξεσεν metaphorical is distinctly tragic, generally with ὀργή I. T. 987, or θυμός Hec. 1046. Hence θυμάλωψ suggested by Acharnian charcoal is meant to suggest Acharnian choler. Cf. Ant. and Cleop. v. 2: 'Go hence, Or I shall show the cinders of my spirits through



the ashes of my chance.' The 'fire' metaphor is common in this connexion. Eur. Andr. 487 διὰ πυρὸς ἦλθ' ἐτέρω λέκτρῳ, El. 1182 διὰ πυρὸς ἔμολον ματρί. μέλας is dark or malignant, keeping up the double reference. Pind. fr. 88 μέλαινα καρδία, Ran. 470 μελανοκάρδιος πέτρα. τις apologizes for the metaphor.

322. D. addresses himself to individual choreutae, or perhaps to the separate ἡμιχόρια.

ἐτεόν, 'dubitanter quaerentis, qui usus sermonis vulgaris proprius fuisse videtur' (Bachm. Spec. 18). It = 're vera', from the same root as ἔτυμος.

Ἀχαρνῆδαι, in the grand style. We may translate 'Sons of Acharneus', as if Acharneus were literally the hero eponymus of the deme. But the patronymic force of -δης is confined to early epic; in later times it merely adds a touch of distinction to the ordinary name. It implies that the bearer belongs to a family where names are hereditary, 609, 612. Each one of the Acharnians is a revived Acharneus.

323. 'We certainly won't.' δῆτα idiomatic in responses with repetition of word from preceding question, Thesm. 606 γιγνώσκεθ' ἰμέις; γιγνώσκομεν δῆτ'.

'Then it will be very hard lines.' A common formula, Av. 1225, Ran. 253, Lys. 1098, Eccl. 650.

324. When the apodosis of a conditional sentence is the true optative of wish, and the protasis expresses future condition, the mood of the latter is generally assimilated to the optative. 476 κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι. Ran. 586 is the only other exception in Aristophanes.

μηδαμῶς, sc. τοῦτ' εἶπητε. Ran. 582 οὐκ ἂν γενοίμην Ἡρακλῆς ἂν—μηδαμῶς | ὦ Ξανθίδιον. Grammatically, one might, of course, understand ἐξόλησθε, and the ambiguity is perhaps not unintentional. In Ἀχαρνικοί D. changes his tone mightily, in anticipation of the coup that is to follow. -ικός applied to the inhabitants of a place instead of its exports is familiar and rather contemptuous. It corresponds to the English -y of many national names. Pax 212 οἱ Λακωνικοί 'ces braves petits Laconiens' (Mazon). In 329 the Acharnians fasten on the word, 'his "good Acharnians" '.

325. ὥς emphasizes the point of view at which D. is to place himself. Soph. Antig. 1063 ὥς μὴ ἴπολίσσων ἴσθι τὴν ἐμὴν φρένα. It is common with acc. or gen. absolute. Antig. 1179 ὥς ὧδ' ἐχόντων τᾶλλα βουλεύειν πάρα.

τεθνήξων. The active form is proved by metre as in Lys. 634 ἐστίξω, Aesch. Agam. 1279 οὐ μὴν ἄτιμοί γ' ἐκ θεῶν τεθνήξομεν. Hence 590 οἴμ' ὥς τεθνήξει must be emended.

326-7 resume the parody of the Telephus. The Greek host had landed in Mysia under the impression that they had reached the Troad. They were repelled by Telephus, and returned to Greece; but Telephus himself was wounded by the spear of Achilles. On consulting the Delphic Oracle he was instructed *παρὰ τῷ τρώσαντι καὶ τὴν ἴασιν καλεῖν*. He proceeded in disguise to the palace of Agamemnon at Argos, and apparently won an ally in Clytaemnestra, Ach. 111 n. Cross-questioned by Achilles and threatened with death, he snatched the child Orestes from his cradle, and vowed to kill him unless the Greeks would listen to his defence. Ach. 496 ff. is a close parody of the subsequent *ῥῆσις*. Aristophanes returns to this incident in the Thesmophoriazusae, where he adheres more closely to the Euripidean order of events. When Mnesilochus is beset by the angry women, he plumes himself on his subtlety in seizing a baby as hostage, Thesm. 689, but it turns out to be a skin of wine. The hostage incident must have been common in tragedy. Pylades and Orestes capture the unsuspecting Hermione, Eur. Or. 1296 ff. It is through her love for Molossus that Menelaus forces Andromache to leave the altar where she has sought refuge. Note the naïveté of the question *μῶν ἔχει τοῦ παιδίου | τῶν παρόντων ἔνδον εἶργας*; It is the regular thing. *ἰποπαίζει τὰ μεγάλα πάθη τῆς τραγῳδίας* Schol.

329. *μῶν*, idiomatic in a second question suggesting an answer to the first. 418, Eq. 786, Nub. 315, Eur. Hec. 754 *τί χρῆμα μαστεύουσα*; *μῶν ἐλείβερων | αἰῶνα θέσθαι*; *ῥάδιον γὰρ ἐστί σοι*.

330. *ἤ, alioquin* 'or else'. Plato, Phaedr. 237 B *εἰδέναι περὶ οὗ ἂν ἡ ἢ βουλῇ, ἡ παντὸς ἀμαρτάνειν ἀνάγκη*.

331. D. has been inside for the last three lines. He now comes out carrying a coal-sack. The knife he may have picked up from the *κανοῦν* left behind by his daughter. The suggestion that he filched them from the chorus is absurd. Apart from the fact that the chorus did not dance with coal-sacks, *ἔνδον εἶργας* shows that he goes indoors for his hostage. He now strikes a tragic attitude with uplifted knife.

*τουτονί*, the coal-sack. For the deictic pronoun see 111 n.

332. 'Who for coal-kind some sympathy feels.' *κῆδομαι* has a pathetic ring. Its sphere is mourning for the dead or solicitude for the living. 1028 *ἀλλ' εἴ τι κήδει Δερκέτου Φυλασίου* where the rhythm too is tragic. Nub. 106 *ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων* in comic juxtaposition with the ultra-colloquial *ἄλφιστα*. Plato, Gorgias 462 A has a touch of humour about it, *ἀλλ' εἴ τι κήδει τοῦ λόγου*.

333. *ὦς*, exclamatory, Soph. El. 1112 *ὦς μ' ὑπέρχεται φόβος*. In

335 it is simply 'since'. Vesp. 416 μὴ κεκράγετε . . . ὥς τοῦδ' ἐγὼ οὐ μεθήσομαι.

335. κέκραχθι. Blaydes thinks κέκραχθ' is for κέκραχθε = κεκράγετε, cf. the Homeric ἄνωχθε ἐγρήγορθε. 'The sense seems to demand the plural,' Kühner-Blass ii 465. But cf. ἰδοῦ θέασαι 366. The perf. imper. in pres. sense, the ordinary pres. not being found before Aristotle except in Eq. 287 κατακεκράξομαί σε κράζων where it is an intentional oddity. Derivatives κέκραγμα, κεκραγμός, κεκράκτης are all formed from perfect stem.

336. 'Will you then destroy your comrade, the lover of all coal-kind?' For the deictic τόνδε without article cf. 130 n. φιλανθρακία suggests φιλάνθρωπον as ἀνθράκων ἀνθρώπων in 332. Van Leeuwen and editors generally take this line to refer to the creel. But (1) that is flat after οὐκ ἀκούσομαι, i. e. ἀποκτενῶ τὸν λάρκον. Cf. also 333 ὥς ἀπωλόμεσθ'. (2) ὁμηλῆς if not otherwise defined should denote a relationship in which the subject of the sentence participates. (3) In the preceding anap. pent. the chorus are to stone D. to death. Symmetry demands a reversal of the parts. See 285 n. (4) φιλανθρακία thus gets its proper force. The chorus are to be wounded through their affections.

338. εἰ δοκεῖ is merely a polite formula. Soph. Phil. 526 ἀλλ' εἰ δοκεῖ πλέωμεν, little more than 'if you please'. Van L. takes εἰ σοι δοκεῖ in the same way—'urbane invitantis'. But other passages indicate that when the dative is added the phrase retains its literal meaning. ἀλλ' εἰ δοκεῖ σοι, στείχε Antig. 98 is not 'urbane invitantis'.

'Well speak now, if you will, and tell us here and now, how the Spartan is your friend.'

λέγε, the key-word throughout the scene, marks the concession 'speak now'. From this λέγε a weaker word, 'say', has to be supplied to govern τὸν Λακεδαιμόνιον. Hence the τε is necessary and correct. For the repetition of λέγε in slightly different sense cf. Pind. Pyth. i. 40 ἐθελήσais ταῦτα νόφ τιθέμεν εὐάνδρὸν τε χώρων. Eur. I. T. 279-80, a very strong instance, ἔδοξε (he seemed) δ' ἡμῶν εὖ λέγειν τοῖς πλείοσιν | θηρᾶν τε (sc. ἔδοξε = it seemed good) τῇ θεῷ σφάγια τὰπιχώρια.

The text of 339 is still uncertain; I have translated my own conjecture. MSS. have αὐτὸν ὅτι τῷ τροπῷ σοι ἐστι φίλος R, φίλον vulg. Few will be inclined to agree with Clark that in ὅτι τῷ two propositions are blended into one, the language being intended to mark the trepidation and perplexity of the Chorus. The weak point of the MSS. reading is the αὐτόν. Kock (Verisimilia) suggests αἶνεσον ὄτφ, but the simple αἰνεῖν is foreign to Comedy; Herwerden ἀντίπαλον φῖ (Vindic. Aristoph. p. 6), but ἀντίπαλον is

mere verbiage. I have some confidence in offering αὐτόθεν ὅτῳ. It is near the ductus and at the same time facilitates the mental repetition of λέγε. For λέγ' αὐτόθεν cf. Plato, Symp. 213 A, ἀλλά μοι λέγετε αὐτόθεν, ἐπὶ ῥήτοϊς εἰσὶν ἡ μή; Ar. Eccl. 246.

340. λαρκίδιον. The diminutive marking affection. Plut. 1010-11 καὶ νῆ Δί' εἰ λυπουμένην αἰσθοιτό με | νηττάριον ἂν καὶ φάβιον ὑπεκορίζετο.

341. ἐξεράσατε: from ἔρα, 'earth,' which survives in ἔραζε Od. xv. 527, ἔρασδε Theocr. vii. 146, ἐξεράν technical in legal phraseology ἐξέρα τὸ ὕδωρ. Vesp. 993 φέρ' ἐξεράσω (τὰς ψήφους).

343. The only case where ὅπως μή with a present tense is used to express suspicion and apprehension of a present state of things. See Goodwin, M. T. § 282.

The τρίβων was a short mantle of coarse stuff. The national dress of Sparta, it was introduced to Athens by the λακωνίζοντες. As it was worn without a shirt, it was adopted by the poor. Socrates is mentioned as wearing the τρίβων, and the Cynic School made it their professional costume. In the depths of winter Metrocles διπλώσας τὸν τρίβωνα περιήει τρόπον τινὰ δύο ἱμάτια ἔχων, Teletis Reliq. 30. 13. Juvenal fixes on the shirt as a criterion of the Stoic faith—'a Cynicis tunica distantia' Sat. xiii. 122.

345. μή μοι πρόφασιν, 'no shuffling please,' with ellipse of verb ποιῇ if we are to fix on a verb. The deprecating force of μή is sufficient in itself. Alexis 127 καὶ μή προφάσεις ἐνταῦθά μοι μηδ' 'οὐκ ἔχω'. Soph. Antig. 577 μὴ τριβάς ἔτι, Vesp. 1179 μὴ μοί γε μύθους.

346. ἅμα τῇ στροφῇ, 'as we twirl in the dance.'

347. All MSS. read ἐμέλλετ' ἄρ' ἅπαντες ἀνασείειν βοῆς, corrected in R to βοήν.

(1) Dobree's emendation gives the best sense, ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς, 'I thought, for sure, you would lower your bawling a peg or two.' ἐμελλον is so used of a result attained at the expense of many pains. Ran. 268 ἐμελλον ἄρα παύσειν ποδ' ὑμᾶς τοῦ κόαξ. Eur. Cycl. 693 δώσειν δ' ἐμελλες ἀνοσίῳ δαιτὸς δίκας. For the partitive genit. with ἀνιέναι cf. Thuc. v. 32 ἀνείσαν τῆς φιλονεικίας, Pax 318 εἰ μὴ τῆς βοῆς ἀνήσετε.

(2) Clark reading βοάς translates 'throw up your cries for quarter'. Thuc. iv. 38 παρέϊαν τὰς ἀσπίδας οἱ πλείστοι καὶ τὰς χεῖρας ἀνείσεισαν δηλοῦντες προσίσσθαι τὰ κεκρηγμένα. βοάς is to be taken as παρὰ προσδοκίαν for χέρας. Against this view are (a) the absence of the article, (b) the tense of the infin. which is elsewhere always future in this idiom, (c) βοή is generally the shout of attack, Lys.



380 σχήσω σ' ἐγὼ τῆς νῦν βοῆς, and certainly so here. Cf. 353 βάλλειν καὶ βοᾶν.

(3) Willems<sup>1</sup> defends the text, reading ἀνασείσειν. He cites προσείειν χεῖρα = 'minitabundus braccium iacere' Eur. Hel. 443, τὴν κατὰ Δημοκλέους εἰσαγγελίαν ἀνασείσας ποῖ ἔτρεψεν; Demos. 784. 22. But (1) the accus. in such phrases always denotes the weapon or missile. (2) Dicaeopolis is clearly referring to a pacified Chorus, and not to their former demonstration. The Schol. takes the line as addressed to the charcoal. ἡθικώτατα (quite in the spirit of Comedy) καὶ ἥδιστα πρὸς τοὺς ἐν τῇ λάρκῳ ἄνθρακας διαλέγεται. Roemer suggests that he read ἔμελλετ' ἄρ' ἅπαντας ἀνασχήσειν βοῆς. It is simpler to suppose that his note is misplaced and refers to 348, reading ἀπεθίνετ' with Tyrwhitt. ἄνθρακες Παρνήσσιοι is the usual vocative like ἄνδρες Ἀθηναῖων. (For the form Παρνήσσιοι see Meisterhans<sup>3</sup>. 98. 12). This is supported by τὸν θυμὸν ἀνδρῶν in 353. With any reading in 348 δέ appears to be necessary. Hall and Geldart retain the τε, but there is a marked opposition between the two clauses.

349. 'And all because of the whimsicalness of your demesmen.'

350. μαρίλης, 'charcoal-dust'; here compared to the inky fluid emitted by a startled cuttle-fish. The Boeotian name for σηπία was ὀπιτθοτίλα Strattis fr. 47. Matron, Attic Dinner 35 ἡ μόνη ἰχθὺς οὔσα τὸ λευκὸν καὶ μέλαν οἶδε, an adaptation of the well-known proverb ἐπὶ τῶν πάνυ φανερῶν Schol. Eq. 1276. For the Aristophanic effect of cowardice see Av. 1054, 1117, Pax 241 ὁ δεινός, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν.

τῆς μαρίλης συχνήν. Adjectives followed by a partitive genit. usually conform to it in gender. Pax 167 τῆς γῆς πολλήν, Thuc. v. 31 ἐπὶ τῇ ἡμισείᾳ τῆς γῆς.

352. ὀμφακίαν, wine made out of unripe grapes ὀμφακες. For the metaph. use see Plato fr. 32 καὶ τὰς ὀφρὺς σχάσασθε καὶ τὰς ὀμφακας, Photius ὀμφακαῖ· πᾶν τὸ αὐστηρὸν λέγουσιν, Vesp. 1082 θυμὸν ὀξίνην πεπωκύτες. The ending -ίας is technical of wines ἀνθοσμίας, καπνίας, σακκίας, τροπίας, &c.

353. βάλλειν, abs. as in Ran. 778 κοῦκ ἐβάλλετο; 'didn't he get pelted?'

354. 'And to lend an ear to nothing of an impartial blend, equal tit and equal tat.' For the repetition of word denoting relation cf. Soph. Antig. 142 ἴσοι πρὸς ἴσους. The words ἴσον ἴσῳ 'half and half' are to be taken closely together as governed by φέρον = 'standing, admitting of'. Cratinus fr. 134 τὸν ἴσον ἴσῳ φέροντα, Plut. 1132 οἶμοι δὲ κύλικος ἴσον ἴσῳ κεκραμένης. It was

<sup>1</sup> Bulletin de l'Acad. Roy. de Belgique, 1903.



the mark of a good wine (πολυφόρος) to stand much diluting, three to two in Eq. 1188 *ὡς ἡδύς, ὃ Ζεῦ, καὶ τὰ τρία φέρων καλῶς*. Here the choice of the mixture is dictated by the pun on *ἰσότης*.

356. *ὑπὲρ Λακεδαιμονίων*, to be taken closely with *δο' ἂν λέγω*. For the use of the prep. in different senses Vesp. 1040 *κατακλινόμενοι τ' ἐπὶ ταῖς κοίταις ἐπὶ τοῖσιν ἀπράγμοσιν ὑμῶν*.

358-65. Dochmiac Ode. The metre is alien to Comedy. In Aristophanes it always marks paratragic reminiscence either of language or of situation. It is common in monodies Av. 234, in expressions of excited feeling, Ach. 566, Av. 1188 *πόλεμος αἵρεται, πόλεμος οὐ φατός κτλ.*, in the long burlesque of the Telephus Ach. 385, 490.

*τί οὐ λέγεις*; For *τί οὐ* with pres. indic. in passionate questions cf. Eur. Hipp. 1060 *τί δῆτα τοῦμὸν οὐ λύω στόμα*; Xen. Cyr. iv. 1. 11 *τί οὖν οὐ διώκομεν ὡς τάχιστα*; Frequently an interrog. clause without *οὐ* precedes. Lys. 1159 *τί . . μάχεσθε κοῦ παύεσθε τῆς μιχθρίας*; The aorist is more usual, and adds a touch of impatience. Vesp. 213 *τί οὐκ ἀπεκοιμήθην ὅσον ὅσον στίλην*; Herod. vii. 77 *τί τουθορύξεις κοῦκ ἐλευθέρῃ γλάσση | τὸν τίμον ὅστις ἐστὶν ἐξεδίφηςας*; where the change from pres. to aor. with the neg. is worthy of note.

362. *ἐμὲ πόθος ἔχει ὅτι φρονεῖς*, 'I long to know what you have up your sleeve.' The *ὅτι* clause is governed by *ἐμὲ πόθος ἔχει* = *ποθῶ* Soph. Aj. 794 *ὥστε μ' ὠδίνειν τί φής*. Similarly Eur. Ion 572 *τοῦτο κἄμ' ἔχει πόθος | ὅπως σύ τ' ὦ παῖ μητέρ' εὐρήσεις σέθεν*. 'I long to learn this', Nub. 1391 *τῶν νεωτέρων τὰς καρδίας πηδᾶν ὅ τι λέξει*.

364-5. In tragic rhythm, by Zielinski's rule, as spoken by the coryphaeus.

366. *ἰδοῦ θέασαι*, 'there, see.' Asyndeton is common in Greek between two words of similar meaning, especially if the second is of a stronger cast than the first. Aj. 811 *χωρῶμεν ἐγκονῶμεν*. Here, however, while *θέασαι* is to be taken literally, *ἰδοῦ* is a mere interjection marking immediate compliance with the request, cf. 583. D. has brought out the block. Eq. 997 *ἰδοῦ θέασαι, κοῦχ ἅπαντας ἐκφέρω*. Pherecrates 67 A. *φέρει δὴ κατακλινῶ | σὺ δὲ τράπεζαν ἔκφερε | καὶ κύλικα κἀντραγεῖν ἔν' ἡδὶον πίω*. | B. *ἰδοῦ κύλιξ σοι καὶ τράπεζα καὶ φακοί*. In this use of *ἰδοῦ* it is never followed by γε, unlike the *ἰδοῦ* 'inidentis'.

367. *τυννουτοσί*, 'tantillus.' Formed on the analogy of *τοσοῦτος* from the Doric *τυννός* 'little'. There is no reason to suppose with the Scholiast that D. 'puts out his little finger'. The word is conciliatory like *οὔτοσί* and *ὀδί* 313 n.

368. *οὐκ ἐνασπιδώσομαι*, 'I will not do my harness on.' The little Diaecopolis thinks nothing of a tussle with the mighty block.

370. τοὺς τρόπους . . . χαίροντας. The partic. agrees with τοὺς τρόπους τῶν ἀγροίκων = 'the fickle, wayward rustics.' Cf. Soph. Antig. 793 νεῖκος ἀνδρῶν ξύναιμον, Phil. 952 σχῆμα πέτρας δίπυλον, Verg. Aen. viii. 526 'Tyrrhenus tubae . . . clangor'. This construction is extremely rare in comic style. In τῶν ἀγροίκων . . . τῶν τ' αὖ γερόντων we have another allusion to the temporary union of farmers and dicasts in 425. Cf. 300 n.

372. εὐλογεῖν of set panegyric. Eccl. 454 ἑτέρα τε πλεῖστα τὰς γυναικας ἡλόγει, Eq. 565 εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν, ὅτι . . . The notion of flowery speeches is continued in ἀλαζών. Cf. Arist. Rhet. i. 2, where certain ἀλαζόνες are said to guide state affairs without understanding them.

373. καὶ δίκαια κᾶδिका, *qua iure qua iniuria*, exhausting all possible sources of praises. Cf. Nub. 99 λέγοντα νικᾶν καὶ δίκαια κᾶδिका. Greek frequently couples two antithetic words to secure the idea of completeness. Cf. Eur. Bacch. 800 ὅς οὔτε πάσχων οὔτε δρῶν σιγήσεται. The idiom is carried to extremes in Soph. El. 305 τὰς οὔσας τέ μου | καὶ τὰς ἀπούσας ἐλπίδας διέφθορον, Antig. 1108 ἴτ', ἴτ' ὁπάονες | οἳ τ' οἶτες οἳ τ' ἀπόντες. κᾶδिका need not imply that any of the praises are unwarranted.

374. They do not see that they are being 'sold'. Cf. Pax 633 τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάθανεν. Soph. Antig. 1036 ἐξηπόλημαι κάκπεφόρτισμαι πάλαι. *vendere* and *venire* are similarly used.

376. δακεῖν. For accus. with βλέπειν = 'vultu referre' cf. line 95 n. Here the verbal noun instead of noun or neuter adj. Cf. Vesp. 847 τιμᾶν βλέπω Alexis fr. 97 ἔπινον ὀρχεῖσθαι μόνον | βλέποντες ἄλλο δ' οὐδέν.

378. τὴν πέρυσι κωμῳδίαν. The Babylonians exhibited in 426 ἐν ᾧσται under the name of Callistratus; a satire on the chiefs of the democracy (Schol. ἐκωμῳδῆσε τὰς κληρωτὰς καὶ χειροτονητὰς ἀρχὰς καὶ Κλέωνα) and their treatment of the subject-allies, Ach. 642 καὶ τοὺς δῆμους ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται, Fr. 81 ἡ δῶρ' αἰτῶν ἀρχὴν πολέμου μετὰ Πεισάνδρου πορίσειε. The peculiar flavour of the joke was heightened by recent memories of Mitylene, and by the presence of delegates from the allies, who had come to Athens at the Great Dionysia to pay the yearly tribute. Cleon was obliged to take cognizance of the affair. The person officially responsible was the διδάσκαλος Callistratus; the authorship of the play was irrelevant in any case, the real offence was the production at the Great Dionysia. The law of 440 B.C. limiting the freedom of Comedy had been repealed in 437. Cleon therefore brought an εἰσαγγελία before the Boulé, the regular procedure in dealing with offences which were not expressly provided for by the existing

laws. Cf. line 379. The result of the prosecution is uncertain. 381-2 point to an acquittal.

The break in the illusion here and at 496 ff., where the poet speaks directly to the audience, as in the parabasis, are clearly concessions to the timidity of Callistratus. Its occurrence in trimeters is very unusual, but there is another clear instance in Plato fr. 107 *ὅς πρῶτα μὲν Κλέωνι πόλεμον ἡράμην*. There is no need for the desperate theory elaborated by Von Ranke and Schrader that Callistratus himself took the part of Dicaeopolis. Is there any recorded instance of an actor's leaving off his mask and speaking 'in propria persona'? Are we to suppose that Plato himself was playing the part of the speaker in the *Περιαλγῆς* cited above? Proficiency in acting under the conditions of the Attic theatre implied great natural gifts and a most laborious training: a sonorous voice, graceful carriage, powers of dancing and song, were all essentials. A poet could not lightly take a part for an occasion. It is much more reasonable to suppose that as in the early farce the poet must have spoken through the mouth of the bomolochus<sup>1</sup> (the *tertius gaudens*, *ὁ παραφθεγγόμενος*), whose function it is to ridicule the gravity and pretentiousness of other characters, he *might* do so after the fusion of the early *κῶμος* and the farce when the chorus had become his recognized organ of expression. Political allusions seem to have been common in the Roman mime: Macrobius, Sat. ii. 7. 4 'in ipsa quoque actione subinde se, qua poterat, ulcisceretur inducto habitu Syri, qui velut flagris caesus praeripientique similis exclamabat:

porro Quirites libertatem perdimus

et paulo post adiecit:

necesse est multos timeat quem multi timent'.

They are put in the mouth of the Clown in the Atellanæ (Suet. Tiberius 44), of the Fol or the Badin in the French Popular Comedy of the fifteenth century. The character of the bomolochus lent itself in two ways to the expression of personal views: (1) because of his habit of speaking 'aside'; (2) because the burlesque expression mitigated the offence.

379. A comic picture. *εἰσαγγελία* is not to be equated with *εἰσαγωγή*.

380. *κατεγλώττιζέ μου*, 'he betongued me with his lies.' In Eq. 352 *τὴν πόλιν πεποιήκας κατεγλωττισμένην σιωπᾶν*, it is out-tongued, out-talked. So *καταβοᾶν τινός*, to shout against, *καταβοᾶν τινά*, to out-shout, to silence by shouting.

<sup>1</sup> For the *βωμολόχος* in Greek Comedy cf. Dieterich, *Pulcinella*, p. 44; Zielinski, *Die Glied.* p. 116; W. Süss, *De personarum antiq. Com. Att. usu atque origine*; *Rh. Mus.* 1908, pp. 12 ff.

381. ἐκυκλοβόρει, 'soused me.' The Cycloborus was a brawling mountain-stream descending from Lycabettus to join the Cephissus. Vesp. 1034 φωνὴν δ' εἶχεν χαράδρας ὕλεθρον τετοκυίας. Cratinus fr. 186 δωδεκάκρουνον τὸ στόμα. | Ἴλιος ἐν τῇ φάρυγι in a complimentary allusion to himself. Aristoph. returns to Cleon's turbulent style in Eq. 137 ἄρπαξ κεκράκτης, Κυκλοβόρου φωνὴν ἔχων. It is interesting to observe that Aristotle adopted the same view. Ath. Pol. 28. 14 δοκεῖ μάλιστα διαφθεῖραι τὸν δῆμον ταῖς ὁρμαῖς καὶ πρῶτος ἐπὶ τοῦ βήματος ἀνέκραγε καὶ ἐλοιδορήσατο καὶ περιζωσάμενος ἐδημηγόρευε τῶν ἄλλων ἐν κόσμῳ λεγόντων.

ἐπλυνεν, 'dressed me down,' 'jemandem den Kopf waschen.' Plut. 1061 πλυνόν με ποιῶν, 'making me your wash-pot' (Green). Diocles 2 πλυνεῖ τε τὰ κακὰ τῶν κακῶν ὑμᾶς. The origin of this piece of slang is uncertain. Pollux seems to derive it from the cleaner's propensities, καὶ πλυνέας τοὺς πλύντας ἐρείς, καὶ τὸν τόπον πλυνούς, ἀφ' οὗ καὶ τὸ λοιδορεῖν πλύνειν. But it is rather with the ἀρτοπώλιδες that Greek billingsgate is associated. Perhaps the slang sense arose from the stuff used by the πλύνται. Cf. Thesm. 389 τί γὰρ οὗτος ἡμῖν οὐκ ἐπισμῇ τῶν κακῶν; and the use of the dative in fr. 200 οὐκ αἰσχυνοῦμαι τὸν τάριχον τουτοῖ | πλύνων ἅσασιν ὅσα σῦνοιδ' αὐτῷ κακά. Our 'soft-soap' takes a more lenient view of the cleaner's materials. ἐκάθηρε, 'dusted me down,' is used of a flogging in Theocr. v. 119.

382. μολυνοπραγμονούμενος, 'in his filthy muddly meddling humour.' A comic compound from μολύνω and the vexatious πράγματα. μολύνομαι is itself used of coarse abuse, 'having mud thrown at one,' in Isocrates vii. 81 οὔτε γὰρ φωνὴν ἔσχον ἱκανὴν οὔτε τόλμαν δυναμένην ὅχλῳ χρῆσθαι καὶ μολύνεσθαι καὶ λοιδορεῖσθαι.

383-4 have been suspected on account of (1) the repeated με as subj. to ἐνσκενάσασθαι, (2) the recurrence of 384 at 436. Hence Valckenaer deletes 384. But it is imperatively required to account for lines 386-90. The repetition of the pronoun is defensible. Cf. Eur. Phoen. 497-8 ἐμοὶ μὲν, εἰ καὶ μὴ καθ' Ἑλλήνων χθόνα | τεθράμμεθ', ἀλλ' οὖν ξυνετά μοι δοκεῖς λέγειν, in entreaty as here Soph. O. C. 1407 μήτοι με . . . μή μ' ἀτιμάσῃτέ γε, O. C. 1278-9 ὥς μή μ' ἀτιμον . . . οὕτως ἀφῆμ' ἐμ', in passionate outcry Trach. 218 ἰδοὺ μ', ἀναταράσσει | εἰοὶ μ' ὁ κισσός. In Plato, Rep. 601 A δοκεῖν is repeated at no great interval out of sheer negligence, ὥστε ἐτέροις τοιοῖτοις ἐκ τῶν λόγων θεωροῦσι δοκεῖν, ἐάν τε περὶ σκνυτοτομίας τις λέγῃ ἐν μέτρῳ καὶ ῥυθμῷ καὶ ἁρμονίᾳ, πάννυ εὖ δοκεῖν λέγεσθαι. In our passage the repetition is partly excused by the fact that the first με might strike the ear as subject to λέγειν.

I feel sure the text is sound. Van L. obelizes it, and suggests νῦν ἄρα πρῶτον or νῦν οὖν τὸ δεῖνα. If any alteration were required,



I should prefer to read *νῦν οὖν πρότερον γε—οὖν* resumptive and *γε* emphasizing *πρότερον*. Phrases like *πρῶτον πρίν, πρότερον πρίν* dwell upon the notion of priority.

384. *ἐνσκευάζειν*: idiomatic of 'getting up in disguise'. *Ran.* 523 *ὅτι ἡ σε παίζων Ἡρακλέα ἔνσκεύασα. σκενή* is a get-up of any sort, 'cultus.'

*οἶον ἀθλιώτατον*. The full phrase would be *τοιοῦτον οἶος ἀθλιώτατος ἂν εἴη*. *Xen. Mem.* iv. 8. 11 *ἐδόκει τοιοῦτος εἶναι οἶος ἂν εἴη ἀριστός τε ἀνὴρ καὶ εὐδαιμονέστατος*. With the omission of the verb *οἶος ἀθλιώτατος* is attracted into the case of the suppressed antecedent. *Eq.* 978 *οἷων ἀργαλεωτάτων*, *Plato, Symp.* 220 B *ὄντος πάγου οἷου δεινοτάτου*.

385-90. Dochmiac Ant-ode, suggesting the tragic parody to follow. 358-62 and 385-90 must have been delivered by the first and second half-choruses respectively (557 n.); the following couplets by their respective leaders.

385. *στρέφει*, 'twisting,' a metaphor from wrestling. *Plato, Rep.* 405 C *πάσας μὲν στροφὰς στρέφεσθαι . . . ὥστε μὴ παρασχεῖν δίκην*, *Martial* iii. 7 'nihil stropharum est (there's no way out of it): iam salarium dandumst'.

*τεχνάζεις*, 'shifting.' *Thesm.* 94 *τοῦ γὰρ τεχνάζειν ἡμέτερος ὁ πυραμοῦς*. The bad sense of *τέχνη* is incipient in *ἐπὶ τέχνη μανθάτειν* *ἐπὶ παιδείᾳ*, and fully developed in the sneer *τεχνίτης λόγων* *Aeschin.* 24. 19.

386. *ἐμοῦ γ' ἔνεκα*, 'for anything I care,' *per me licet*.

386-90. The 'dark-shaggy-thick-haired invisibility-cap.' The Hades-cap of Homer, *Il.* v. 845 *αὐτὰρ Ἀθήνη | δὺν Ἀΐδος κυνέην μὴ μιν ἴδωι ὄβριμος Ἄρης*, *Hes. Scut.* 227 *Ἀΐδος κυνέη νυκτὸς ζόφον αἰὼν ἔχουσα*, *Plato, Rep.* 612 B *ἐὰν ἔχη τὸν Γύγου δακτύλιον καὶ τὴν Ἀΐδος κυνέην* is identical with the 'nebelkappe' of Teutonic mythology. The belief that the power of invisibility (a privative—*φιδ*) resides in the cap, occasionally in some other part of the apparel ('*Orci tunica*' *Dioscor.* ii. 207), is common to folk-lore everywhere. Hieronymus, the son of Xenophantus, was a writer of dithyrambs, not to be identified with the Hieronymus who was *στρατηγός* in 395 B. C., *Ecl.* 201. As a long-haired poet he had plenty of invisibility to spare; the Hades-cap is represented in art as a sort of cirrus round the head. *Nub.* 348-50 *καὶ ἦν μὲν ἰδῶσι κομίτην, | ἄγριόν τινα τῶν λασίων τούτων, οἷόν περ τὸν Ξενοφάντων, | σκώπτουσαι τὴν μανίαν αὐτοῦ κενταύροις ἤκασαν αὐτάς*.

391. 'Broach all the craft of Sisyphus', *ὅς κέρδιστος γένητ' ἀνδρῶν* *Il.* vi. 153. For the familiar use of the name cf. *Xen. Hell.* iii. 1.



8 Δερκυλίδας ἄρξων ἀφίκετο ἐπὶ τὸ στράτευμα, ἀνὴρ δοκῶν εἶναι μάλα μηχανητικός, καὶ ἐπεκαλεῖτο δὲ Σίσυφος.

392. A proverbial turn, ascribed to Ibycus (Zenob. ii. 45). Cobet's οὐχὶ δέξεται is supported by Plato, Cratylus 421 D οὐ μέτοι μοι δοκεῖ προφάσεις ἀγὼν δέχεσθαι, fr. 331 ἀγὼν πρίφασιν οὐ δέχεται (οὐχὶ δέξεται Kock). In ἀγὼν there is a reference to the debate, the pitting together of the champions of opposing principles which ordinarily forms an integral part of a Greek Comedy in the fifth century. So in Vesp. 533, Ran. 785, 867, 873, 884, Nub. 956.

393. With ὦρα, ἀνάγκη, and verbals in -τέον the copula is generally omitted; cf. Eccl. 30 ὦρα βαδίζειν, Lys. 472 ἐὰν δὲ τοῖτο δρῆς, κυλοιδιᾶν ἀνάγκη. It is naturally more frequent in verse than in prose.

394. βαδιστέα = βαδιστέον. The neut. plur. is frequently used in poetry to express a single thing or a single thought in all its aspects, Il. xvi. 128 μὴ δὴ νῆας ἔλωσι καὶ οἰκέτι φυκτὰ πέλονται. Pind. Ol. i. 52 ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν, where Gildersleeve observes that the plural 'exaggerates'. So commonly with τάδε, ταῦτα Eur. Andr. 168 οὐ γὰρ ἔσθ' Ἐκτωρ τάδε. The plural of the verbal is therefore more emphatic than the sing.; cf. Soph. Antig. 677 οὕτως ἀμυντ' ἐστὶ τοῖς κοσμουμένοις | κοῦτοι γυναικὸς οὐδαμῶς ἴσσητέα. It is common in Hdt. and Thuc., but rare in later prose.

395. παῖ παῖ, 'ho there, porter.' D. knocks at the door of Euripides. Ran. 37 παιδίον παῖ, ἡμί, παῖ. The MSS. give τίς οὗτος to Cephisophon, as in the Equites they give the slaves' parts to Nicias and Demosthenes. Editors generally emend. Elmsley here substitutes θεράπων. But it is probable that the real names were inserted in the first published copies, corresponding to the portrait-masks worn on the day of production. This would be comparable to the help given by *parepigraphae*; see 113-14 n.

396. 'He is at home and not at home, if you take my meaning.' οὐκ closely with the first ἔνδον. Van Leeuwen follows Dindorf in reading ἔνδον τ'—wrongly. Asyndeton is quite permissible with a pair of opposites. Eur. Or. 904 Ἀργεῖος οὐκ Ἀργεῖος, I. T. 512 φείγω τρόπον γε δὴ τιν' οὐχ ἐκὼν ἐκὼν, Ion fr. 9 ἄδαμνον παῖδα ταυρωπὸν, νέον οὐ νέον. Such verbal subtleties are extremely common in Euripides, even when they are utterly incongruous, e.g. in the mouth of the mourning Admetus, ἔστιν τε κοῖκέτ' ἔστιν Alc. 521.

Note that there is no logical nexus between the protasis and the apodosis of this line. 'Condicio non ad rem ipsam pertinet, sed ad eius in quem oratio conversa est, vel cognitionem vel animi affectum.' The real apodosis, if supplied, would be λέγω: Eccl. 22

ἀς Φυρόμαχος ποτ' εἶπεν εἰ μέμνησθ' ἔτι is the only other example in Aristoph.

397. πῶς 'ένδον' εἶτ' 'οὐκ ἔνδον'; πῶς is regular in a puzzled question asking for further definition. Plato fr. 166 ἀτὰρ οὐ λαχὼν ὁμῶς ἔλαχες, ἦν νοῦν ἔχης. | —πῶς 'ἦν ἔχω νοῦν'; Alexis fr. 143 ἤξω φέρουσα συμβολὰς τοῖνον ἄμα. | —πῶς συμβολάς;—τὰς ταινίας οἱ Χαλκιδῆς | καὶ τοὺς ἀλαβάστους συμβολὰς καλοῦσι, γραῦ.

ὀρθῶς. A sophistic word marking the correct use of a term or the justice of a conclusion, Nub. 228, &c., Eur. Herakl. 56 ὀρθῶς φίλος, 'amicus ita uti nomen possidet' (Wilam.). ὀρθότης ὀνομάτων is the correct use of words, Plato, Euthyd. 277, ὀρθόπειρα Phaedr. 267 c. Later ὀρθῶς became a general term of commendation. Theoph. Char. ii. καὶ ἐπισημήνασθαι δέ, εἰ παύεται, ὀρθῶς, 'bravo.'

398. 'His mind is all abroad gathering versicles.' ἔπη in Comedy means tetrameters, in Tragedy trimeters (Zielinski, op. cit. 289 n.). In Strattis fr. 1 the reference is to the lines of Euripides διέκναισ' 'Ορέστην, 'Ηγέλοχον τὸν Κυνάρου | μισθωσάμενος τὰ πρῶτα τῶν ἐπῶν λέγειν. In Thesm. 413 διὰ τοῦπος τοδί | 'δέσποινα γὰρ γέροντι νυμφίῳ γυνή', τοῦπος is the quoted tragic line. Neil notes a possible exception to this rule on Eq. 39.

Observe the tragic metre with the sudden tumble in ἐπύλλια. For the diminutive of contempt cf. Eccl. 949 τὸ κατάρaton γράδιον, 790 σκαϊότατον γερόντιον. The termination -ύλλος, -ύλλιον is particularly commonplace, βρεφύλλιον, κρεύλλιον, ξενύλλιον.

399. αὐτὸς δ' ἔνδον. In Homer the ψυχή is a mere shadow, the σῶμα is the real man. Il. i. 3-4 ψυχὰς Ἄϊδι προΐαψεν, | αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν. In making the contrast Aristoph. is not reflecting upon Euripides as an uninspired poet, as engaged upon composition in the absence of his mind. He is censuring the philosopher of the stage; see 411 n. Cf. Theaet. 173 E (aptly cited by Van Leeuwen), 'the true philosopher's body' ἐν τῇ πόλει κείται καὶ ἐπιδημεί, ἡ δὲ διάνοια ταῦτα πάντα ἡγησαμένη σμικρὰ καὶ οὐδέν, ἀτιμάσασα πανταχῇ φέρεται κατὰ Πίνδαρον τὰ τε γὰς ὑπένερθεν καὶ τὰ ἐπίπεδα γεωμετροῦσα οὐρανοῦ θ' ὕπερ ἀστρονομοῦσα κτλ. Compare the precepts of the Aristophanic Socrates μή νυν περὶ σαυτὸν εἶλλε τὴν γνώμην αἰέ, | ἀλλ' ἀποχάλα τὴν φροντίδ' εἰς τὸν αἶρα Nub. 762-3.

Bachmann reads ποιῶν to preserve the antithesis (Philol. 1885, p. 245). But the variation is rather elegant than otherwise, and it is quite in keeping with Greek idiom to change from the participle to the main verb. Thuc. i. 57 ἔπρασσαν δὲ ἔς τε τὴν Λακεδαιμόνα πέμπων . . . καὶ τοὺς Κορινθίους προσεποιεῖτο, Pind. Olymp. i. 20-21 δρέπων μὲν κορυφὰς ἀρετῶν ἀπο πασῶν, ἀγλαΐζεται δὲ . . . , Demos. lvii. 11 μάρτυρα μὲν . . . οὐδένα παρασχόμενος . . . παρεκελεύετο δέ.

ἀναβάδην, 'with his feet up,' 410 n.

401. ὅτε, as frequently in Aristoph., to explain not the statement itself but the making of it, 647, Eq. 1112, 1122, Nub. 6-7 ἀπόλοιτο δῆτ', ὃ πόλεμε, πολλῶν εἵνεκα, | ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας, where Kock's conjecture πολλῶν θ' εἵνεκα | χῶτ' is quite gratuitous.

σοφῶς, *philosophice*, a favourite word with Euripides. Cf. in particular Medea 294-305. It is flung back at himself in Ran. 1413 τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἥδομαι, Nub. 1378 Εὐριπίδην σοφώτατον.

ὑποκρίνεσθαι, 'to interpret.' Vesp. 53 οὕτως ὑποκρινόμενον σοφῶς ὀνειράτα. κρίνεσθαι had originally the notion of separation, then of determining by separation, Il. v. 150 ἐκρίνατ' ὀνειρούς. ὑπό—at the behest of another. The meaning 'plays his rôle' is also possible, and probably that taken by the Schol. who sees a sneer at the faulty characterization of Euripides; cf. Ran. 949. Eur. puts in the mouths of characters sentiments and language unbefitting their condition. The colloquy between the pedagogue and the nurse in Medea 49 ff., the remonstrances of the slave in Alcestis 757 ff., have none of the homely touches which differentiate the nurse of the Choephoroi and the sentinel in the Antigone. Is the criticism here not rather broader? The σοφὸς ποιητής is lucky to have a slave with σοφία: he can help him in the composition of his quiddities. Ran. 944 Κηφισοφῶντα μινύς, fr. 580 Κηφισοφῶν ἄριστε καὶ μελάντατε | σὺ δὲ ξυνέζης εἰς τὰ πόλλ' Εὐριπίδῃ | καὶ συννεπίεις, ὡς φασί, τὴν τραγῳδίαν.

402. ἀλλ' ἀδύνατον. ἀλλά introducing an objection. This use with the ἀλλά of entreaty is specially frequent in rapid conversation. There are five ἀλλά's in as many lines in Nub. 123-7.

ἀλλ' ὅμως, sc. ἐκκλητέος. 956 πάντως μὲν οἷσις οὐδὲν ὑγιές, ἀλλ' ὅμως, sc. οἰστέον. This turn is said to be found sixteen times in Euripides.

404. Εὐριπίδῃ. Van L. reads the nomin. by conjecture. The nominative is out of place in the direct address. The wheedling diminutive is extremely common, Eq. 726 ὦ δημίδιον, Nub. 80 Φειδιππίδῃ, Φειδιππίδιον directly following πῶς δῆτ' ἂν ἦδιστ' αὐτὸν ἐπεγείραμι, πῶς; Nub. 222, &c.

Van Leeuwen follows Bentley in placing ἀλλ' οὐ σχολή here to avoid the monometer. It is more natural in its present position, and the interruption of the senarii is quite in place when some one is accosted or summoned. Nub. 222 ὦ Σώκρατες, | ὦ Σωκρατίδιον. τί με καλεῖς ὦ φήμερε;

405. ὑπάκουσον, *veni vocatus*. Cf. Nub. 274 ὑπακούσατε δεξιόμεναι θυσίαν, 360 οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν.

It is frequently used of the porter who 'answers the door'. Xen. Symp. i. 11 κρούσας τὴν θύραν εἶπε τῷ ὑπακούσαντι εἰσαγγεῖλαι (announce us). Plato, Phaedo 59 Ε ὁ θυρωρὸς ὅσπερ εἰώθει ὑπακούειν.

406. Δικαιόπολις... Χολλήδης. For the correct form of the deme-name see Meisterhans<sup>3</sup>. 37. If the pun is on χωλός, D. appealing to the tragic χωλοποιός, Van Leeuwen is no doubt right in reading Χωλίδης 'from Lam(e)ington'. It is Aristophanes' practice to give the perverted form in such cases, Βαλληράδε from Pallene 234, Κλωπίδαι for Κρωπίδαι Eq. 79, &c. But it is possible that Χολλήδης is meant to jingle with οὐ σχολή. The insertion of ὁ before the deme-name is against Greek idiom. Cf. Meisterhans<sup>3</sup>. 224 and Demos. xviii. 54 Αἰσχίνης Ἀτρομήτου Κοθωκίδης ἀπήνεγκε πρὸς τὸν ἄρχοντα παρανόμων κατὰ Κτησιφώντος τοῦ Λεωστθένου Ἀναφλυστίου. κλήτορες Κηφισοφῶν Κηφισοφώντος Ῥαμνοῦσιος, Κλέων Κλέωνος Κοθωκίδης.

It is unnecessary to change MSS. καλεῖ το καλῶ. The third person is used in Thuc. i. 128 Πανσανίας ὁ ἡγεμὼν τῆς Σπάρτης τοῖςδε τέ σοι χαρίζεσθαι βουλόμενος ἀποπέμπει, Plato, Euthyphro 5 Α οὐδὲ τῷ ἂν διαφέρει Εὐθύφρων τῶν πολλῶν εἰ μὴ εἰδείην, Soph. Aj. 865-6 τοῦθ' ὑμῖν Αἴας τοῦπος ὕστατον θροεῖ | τὰ δ' ἄλλ' ἐν' Αἴδου τοῖς κάτω μυθήσομαι, Thesm. 77 where Euripides speaks of himself εἴτ' ἔστ' ἔτι ζῶν εἴτ' ἀπόλωλ' Εὐριπίδης, Mil. Glor. 817 in a scene resembling this 'te vocat Palaestrio'. ἐγὼ is only a deictic afterthought—D. slaps himself on the breast. In Eur. Or. 1626 Φοῖβός σ' ὁ Λατοῦς παῖς ὅδ' ἐγγὺς ὦν καλῶ (var. lect. καλεῖ) the deictic word *precedes* the verb.

Elmsley assumes that Dicaeopolis belonged to the deme of Acharnae. This view finds no real support in 34, 299, 333. 180 rather militates against it. Merry suggests that he properly belonged to Cholleidae, but had rights of property (ἐγκτησις) in Acharnae. These speculations are rather fruitless. A dramatic character exists only in so far as its creator conceives it. Aristoph. thinks of Dicaeopolis as a country farmer, στυγῶν μὲν ἄστν τὸν δ' ἐμὸν δῆμον ποθῶν: he assigns him to a deme when the opportunity for a pun presents itself.

407. The voice of Euripides is heard behind the scene. οὐ σχολή regularly = 'is engaged'. Plato, Prot. 314 D ἀνοίξας τὴν θύραν καὶ ἰδὼν ἡμᾶς, ἔα, ἔφη, σοφισταί τινες· οὐ σχολή αὐτῷ.

408. ἐκκυκλήθητ', 'let yourself be rolled out'—the permissive use of the passive. Nub. 494 φέρ' ἴδω, τί δρᾶς ἢν τίς σε τύπτῃ; τύπτομαι.

This line is expelled by Dobree as compounded from 402 and 409. Van L. further objects that the plan of using the eccyclema should proceed from Euripides himself, and not be suggested to him 'ab homine rustico, cui machinae scenicae ne notae quidem esse possunt'.



The quoted clause is hard to understand. Dicaeopolis was a regular theatre-goer, as the opening scene testifies. In ἐκκυκλίθῃτ' he is tempting Euripides. 'Come out on your beloved eccyclema,' he says; and Euripides' resolution weakens at once.

The eccyclema was a naïve expedient for displaying interior scenes. The chorus could not leave the orchestra without disappearing from the audience, therefore the actors had to come out to them. A long, low platform mounted on wheels was stationed beside the central door in the proskenion—one beside each door, according to Bethe, who postulates more than one eccyclema. The actors arranged themselves on this platform in a sort of tableau vivant, and it was then pushed out upon the stage. In the Agamemnon Clytaemnestra is so displayed, standing beside the bodies of Agamemnon and Cassandra. Conventionally the action is still within the house; the eccyclema is a sort of projection of the interior. The range of this device has been much disputed. Neckel confines it to Euripides and the later tragedy; but it was certainly employed in the Oresteia (458 B.C.) and in Sophocles' Ajax. Bethe recognizes certain instances in the Medea and the Herakles, but thinks that it was gradually discarded by Euripides, partly because of a quickening aesthetic sense and partly in deference to the jeers of Comedy. The broadness of the burlesque here and in the Thesmophoriazusae suggests that the Euripidean use was more general than Bethe is inclined to suppose.

For more recent views on the eccyclema see Reisch, Das Griech. Theater, 234 ff., and Exon, Hermathena, 1900, pp. 132 ff. Reisch argues that part of the back-scene was wound round revolving pillars, so as to display the interior. Exon's view is much more plausible, that the eccyclema was a semi-circular platform stationed behind the proskenion, and capable of revolving along with that part of the proskenion to which it was attached.

409. καταβαίνειν, 'to put my legs to the ground', 411 n.

410. τί λέλακας; Intensive perf. common in Homer with verbs of sound. Il. xvii. 264 βέβρυχεν μέγα κῦμα, Hdt. iv. 183 τετρίγασι κατά περ αἱ νυκτερίδες. The word itself is distinctly tragic, doubly appropriate in the mouth of Euripides, who is at once a tragic poet and a tragic hero. In Aristoph. it is found only in parody or para-tragedy—on the lips of the god Dionysus, Ran. 97 γόνιμον δὲ ποιητὴν ἂν οὐχ εὔρους ἔτι | ζητῶν ἂν ὅστις ῥῆμα γενναῖον λάκοι; in Euripidean parody, Plut. 39 τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων; Euripides is very fond of it, Hipp. 55, Or. 162, Hec. 678, 1110, El. 1213.

ἀναβάδην, 'with your legs up.' Plut. 1123 νυνὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι. Schol. ἄνω ἔχων τοὺς πόδας. Pollux uses the word of reclining, ἀναβάδην καθήμενος. Cf. Athen. xii. 528 f. semi-proverbially



of the effeminate Sardanapallus *κεκοσμημένον γυναικιστὶ καὶ μετὰ τῶν παλλακίδων ξαίοντα πορφύραν ἀναβάδην τε μετ' αὐτῶν καθήμενον*, Dion. Chrys. 61. 2 *καθῆστο ἐπὶ χρυσηλάτου κλίνης ἀναβάδην*. The *eccyclema* represents Euripides reclining on a *lectus lucubratorius*. *ἀναβάδην* is sometimes taken to mean 'upstairs', a sense supported by a second scholium. This would suit the Plutus passage well enough, *ἀναβάδην* being used in a slang way of heaven, 'up aloft.' Cf. Plaut. Am. iii. 1. 3 'in superiore qui habito cenaculo'. But there is no particular point in putting Euripides' study on the first floor, and you certainly can't work the *eccyclema* there. Euripides hands the rags of Telephus (434) and the felt cap (445) to Dicaeopolis; he does not throw them at him. Cf. also Thesm. 220, 235, 250, *τουτὶ λάβ' ἀπὸ τῆς κλινίδος* 262. The major premise of D.'s reasoning is in Thesm. 149 ff. *χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα | ἂ δέ ποεῖν, πρὸς ταῦτα τοὺς τρόπους ἔχειν. | αὐτίκα γυναικεῖ ἦν ποῇ τις δράματα, | μετουσίαν δέ τῶν τρόπων τὸ σῶμ' ἔχειν*. Euripides wears beggarly rags; it is not to be wondered at that he creates beggars. Euripides lounges on a couch without using his legs; it is no wonder that his heroes can't use theirs. Merry's suggestion that the characters fall downstairs is extremely ingenious, but destroys the parallelism.

411. *καταβάδην*. See *καταβαίνειν* 409; cf. Phaedo 61 c *λέγων ταῦτα καθῆκε τὰ σκέλη ἐπὶ τὴν γῆν* (cited by Richards, C. R. 1901), and for the previous position 60 B *ἀνακαθίζόμενος εἰς τὴν κλίνην*.

It is not quite certain what suggested this representation of Euripides. Reisch, p. 239, thinks that Bellerophon may have been displayed on a *κλίνη* after his fall from Pegasus. In Agathon's case it is sheer effeminacy. I think it more probable that Aristophanes, who was something of a man about town, is hitting at the cloistered poet, the *ἡσυχάιος* Medea 304, Bacchae 388 *ὁ τὰς ἀσυχίας βίσιος καὶ τὸ φρονεῖν*. The library amassed by Euripides was matter of common talk, Athen. 3 A, Ran. 943 *ἀπὸ βιβλίων ἀπηθῶν*, Ran. 1408-9 *ἐμβὰς καθίσθω συλλαβὼν τὰ βιβλία*. He is consistently identified with the philosophers Ach. 399 n., and Aristoph. is fond of jibing at the sedentary life of the Sophist; cf. Nub. 198-9 *ἀλλ' οὐχ οἶόν τ' αὐτοῖσι πρὸς τὸν ἀέρα | ἔξω διατρίβειν πολὺν ἄγαν ἐστὶν χρόνον* with Plato, Prot. 311 A *καὶ γὰρ τὰ πολλὰ Πρωταγόρας ἔνδον διατρίβει*.

*οὐκ ἐτός*, 'non sine causa' no wonder. Plato, Rep. 414 E *οὐκ ἐτός, ἔφη, πάλαι ἡσχύνου τὸ ψεῦδος λέγειν*, 568 A, Ach. 413, Av. 915, Thesm. 921, Eccl. 245, Plut. 404, 1166, Lys. 138 *οὐκ ἐτὸς ἀφ' ἡμῶν εἰσὶν αἱ τραγωδίαί*, fr. 10, Philetaer. 5, Anaxil. 30. The phrase is not found elsewhere in classical Greek.

*ποεῖν*, 'to represent,' 'to create,' of the poet. Spenser, Eccl. 6 'The god of shepherds, Tityrus, is dead | Who taught me humbly as I can, to make'. In old Scotch the poet is a 'makker'.

Euripides is styled *χωλοποιός* in Ran. 845. He brought at least three limping heroes on the Attic boards: Philoctetes, bitten by a snake in Lemnos; Telephus, wounded by the spear of Achilles; Bellerophon, unseated by Pegasus. In Pax 146 the daughter of Trygaeus is afraid that her father may qualify for admission to the Euripidean repertoire *ἐκείνο τήρει μὴ σφαλῆς καταρρυῆς* | *έντεῦθεν, εἴτα χολὸς ὦν Εὐριπίδη* | *λόγον παράσχης καὶ τραγωδία γένη.*

412. *ἀτάρ, sondern.* Used when a new thought abruptly presents itself. 448 *ἀτάρ δέομαί γε πτωχικοῦ βακτηρίου*, and the common *ἀτάρ μεταξὺ τῶν λόγων*, 'but by the by.'

*ἀτάρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις.* The text here is faulty, 'quippe quibus ratio quae inter causam et effectum intercedit, prorsus pervertatur' Bachm. Conj. 7. 'We must not go behind his rags and start with (1) ragged heroes, whose tatters he then (2) takes and wears, and (3) produces new heroes in rags' (Richards, C. R. 1901). Comedy is often illogical, but only when the illogicality is funny. There is a good instance in Ran. 657 *τὴν ἄκανθαν ἔξελε*, where Xanthias excuses his *οἰμοί*, as if the prick of a thorn were not as conclusive a test of divinity as the pain of the lash.

Exception has also been taken to this line on metrical grounds, an anapaest with its thesis consisting of an elided tribrach being excluded from the third foot. But as the MSS. give us at least one instance of this division in the third, Pax 185 *τί σοί ποτ' ἔστ' ὄνομ'*; *οὐκ ἐρεῖς*; and it is common enough in the first, second, and fourth, one may be sceptical. I read *ἀτάρ τί τὰ ράκι'*; *εἰς τραγωδίαν ἔχεις* | *ἐϋθῆτ' ἐλεινήν*; The corruption may be deeper rooted, but this gives good sense. 'Why these rags? Do you put on beggarly garb when you are a-tragedy making? No wonder your tragedies are full of beggars!' *ἀτάρ τί τὰ ράκια*; is a natural cry of surprise. In the parallel scene *τίς ἢ στολή*; is the phrase, Thesm. 136: for *εἰς* expressing purpose cf. Vesp. 645 *παντοίας πλέκειν εἰς ἀπόφυξιν παλάμας*, Nub. 269 *ἐλθετε δῆτ' . . . τῷδ' εἰς ἐπίδειξιν*, Pax 374: for the poetic principle involved Thesm. 165-6 *αὐτός τε καλὸς ἦν καὶ καλῶς ἡμπέσχετο* | *διὰ τοῦτ' ἄρ' αὐτοῦ καὶ κάλ' ἦν τὰ δράματα.*

*ἔχειν* = *φορεῖν* is extremely rare in Attic. But cf. Plato, Rep. 359 D *τοῦτον δὲ ἄλλο μὲν ἔχειν οὐδέν, περὶ δὲ τῇ χειρὶ χρυσοῦν δακτύλιον.*

413. *ἐσθῆτ' ἐλεινήν*: contrasted with the imposing grandeur of the conventional costume of the older tragedy.—*πτωχοὺς ποεῖς*: in Ran. 842 Euripides is attacked as *πτωχοποιέ* and *ράκιοσυρραπτᾶδη*, a hit at his realistic presentations of kings in rags *ἄν' ἐλεινοὶ τοῖς ἀνθρώποις φαίνονται εἶναι*. He substitutes a troubling of the senses for the higher *ἔλεος* of the older drama. Ragged royalties appear

in the Helen, the Electra, and the Orestes of the extant plays. Cf. Telephus fr. 698 πτώχ' ἀμφίβληστρα σώματος λαβὼν ῥάκη.

415. τοῦ παλαιοῦ δράματος: the Telephus produced in 438 B.C. In the fourth century it was one of the most popular of Euripidean plays.

416. The ῥήσεις of Euripides were specially admired. They were often recited at banquets, Nub. 1371 ὁ δ' εὐθὺς ἦσ' Εὐριπίδου ῥῆσιν τινα. Ach. 496 ff. is a close parody of the Telephus ῥήσις. Here too life is at stake, and D. wants all the tragic adjuncts, 'the trappings and the suits of woe.'

418. Euripides uses the cothurnate style throughout, λακίδας πέπλων, δυσπινῇ πεπλώματα, Τηλέφου ῥακώματα, while Dicaeopolis sticks to the vulgarizing diminutive.—τὰ ποῖα. The article with ποῖος in a real question asking for further definition 62 n.—μῶν idiomatic in the second question suggesting an answer to the first 329 n. Oeneus was the 'old man unfortunate' of the Attic stage. Cf. the interesting fragment of Timocles (fr. 6) τοὺς μὲν τραγωδοὺς πρῶτον, εἰ βούλει, σκόπει | ὥς ὠφελοῦσι πάντας' ὁ μὲν ὦν γὰρ πένης | πτωχότερον αὐτοῦ καταμαθὼν τὸν Τηλέφον | γενομένον ἤδη τὴν πενίαν ῥᾶον φέρει. | χολός τις ἐστί; τὸν Φιλοκλήτην ὀρᾶ. | γέρων τις ἀτυχεῖ; κατέμαθεν τὸν Οἰνέα. Childless and in old age he was driven from Calydon by the usurper Agrios.

ᾤδῃ, *hicce*. Euripides points to the get up beside him.

419. ἡγωνίζετο, 'played his part' in reference to the stage contest.

420. ἦν, 'No, I'm not thinking of these.' The tense dates from the moment at which he determined to ask them. Pax 522 οὐ γὰρ εἶχον ὄκκοθεν.

421. Phoenix was the son of Amyntor, King of the Dolopes. He was blinded by his father in consequence of a false accusation like that which Phaedra brings against Hippolytus.

423. 'What thing of shreds and patches?' Aesch. Cho. 28 λinoφθόροι δ' ἰφασμάτων λακίδες. This use of periphrasis is extremely common in tragedy, and not uncommon in prose, when it is sought to disengage and emphasize one particular aspect of a thing.

ποτε marks impatience. Two suggestions have already fallen flat.

424. ἀλλ' ἦ. In this formula ἦ asks the question, ἀλλά marks surprise. Soph. El. 879 ἀλλ' ἦ μέγας; (Jebb). Cf. 426, Thesm. 97.

425. πτωχιστέρου. Ran. 91 λαλίστερα, Eephanrides 3 κακηγορίστατος. The suffix is comic, and is added only to undignified words, ὀφοφαγίστερος, λαγνίστερος, μονοφαγίστερος, κλεπτίστατος, ποτίστατος.

428. οὐ Βελλεροφόντης, sc. ἦν. D. affects to be still racking his memory for the name.—ἐκεῖνος, 'the man I'm thinking of.' For this use of ἐκεῖνος cf. Thesm. 769 οἶδ' ἐγὼ καὶ δι' πόρον | ἐκ τοῦ Πιλαμίδους' ὡς ἐκεῖνος τὰς πλάτας | ῥίψω γράφων where Mnesilochus forgets the name of Oeax. Plautus uses 'ille' in the same way. Trin. 907 'illi edepol—illi, illi—vae misero mihi!' Merc. 722 'illa—illa edepol—vae mihi! nescio quid dicam'.

429. προσαιτεῖν, to beg; προσδοῦναι, to give alms. Xen. Oec. xx. 82 κλέπτων ἢ ἀρπάζων ἢ προσαιτῶν βιοτεύειν. In Lucian, Charon, § 15 οἱ προσαιτοῦντες are the members of a regular profession along with τοὺς γεωργοῦντας, τοὺς πλέοντας, &c.

430. (1) 'I have it. You mean the Mysian, Telephus'; λέγεις being supplied from 424. ἀνὴρ as in 750 ἀνὴρ Μεγαρικὸς with name of country, class or profession. For this use of οἶδα cf. Nubes 102 αἰβοῖ, πονηροὶ γ', οἶδα. τοὺς ἀλαζόνας, | τοὺς ὠχρίωντας, τοὺς ἀνυποδῆτους λέγεις.

(2) 'I know the man, the Mysian Telephus.' The second rendering is illustrated by Eur. Cycl. 104 οἶδ' ἄνδρα κρόταλον, δρυμὶ Σισύφου γένος, which is hardly parallel.

434. 'Between them and Ino's.' Note that this, the ordinary rendering, implies that the rags rise to a considerable height, so that Ino's are the furthest off from the reclining Euripides. In this idiomatic use of μεταξύ it is, as one would expect, always the distant terminus that is expressed. Av. 187 ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς is spoken from the gods' point of view. Aesch. Cho. 61 ἐν μεταίχμι' σκότου (sc. καὶ ἡμέρας).

435. 'All-piercing, all-pervading eye of Zeus.' Adjectives ending in -οπτης are frequently applied to Zeus in tragic style: as soon as D. receives the hero's cloak he begins to talk in character. Soph. O. C. 1086 ἰὼ Ζεῦ πάνταρχε θεῶν, παντόπτα πόροις. While he declaims he holds the cloak up to the light, and affects to see through it like the slave Cario in Plut. 715 ὅπας γὰρ εἶχεν οὐκ ὀλίγας μὰ τὸν Δία.

436 is bracketed by many scholars as an interpolation from 384. The interpolator must have taken ὦ Ζεῦ as a true vocative instead of an expletive. The transition from ὦ Ζεῦ to Εὐριπίδῃ is certainly rather abrupt in the reading-text; but Aristophanes might fairly reckon on an interval for laughter and applause.

439. τὸ πιλίδιον. The Greeks of the better classes generally went bare-headed in town. The leather cap (κυνῆ) and the felt-hat (πίλος) were worn by the humbler artisans and seafaring folk; the *causia* is part of the skipper's rig in Plaut. Mil. Glor. 1178. Ismene's κυνῆ (Soph. O. C. 314) is a travelling cap. τὸ Μύσιον marks the felt-cap as specifically foreign. Cf. Luc.



De Gymn. 16 τὸν μὲν πῖλόν μοι ἀφελεῖν ἔδοξεν ὡς μὴ μόνος ἐν ὑμῖν ξενίζοιμι τῷ σχήματι. Its adoption by Dicaeopolis is sufficiently motivated by the fact that it had been worn by Telephus. But it is quite in keeping with his rôle as bomolochus and the freedom of speech he means to employ. The pointed felt-cap is a salient feature of the clown's dress in the S. Italian Phlyakes. It is clearly marked as a carnival-cap in Plut. Sol. 8 ἐλεγεία δὲ κρύφα συνθεῖς καὶ μελετήσας ὥστε λέγειν ἀπὸ στόματος ἐξεπήδησεν εἰς τὴν ἀγορὰν ἄφνω πιλίδιον περιθέμενος, Demos. F. L. 255 κὰν πιλίδιον λαβὼν περὶ τὴν κεφαλὴν περινοστής καὶ ἐμοὶ λοιδορῇ.

περὶ τὴν κεφαλὴν. The omission of the article is facilitated by the further definition τὸ Μύσιον. Kühner-Gerth i. 616. Thuc. vi. 55 ἡ στίγλη περὶ τῆς τῶν τυράννων ἀδικίας ἡ ἐν τῇ Ἀθηναίων ἀκροπόλει σταθεῖσα.

440-1 are borrowed from Eur. Telephus (Schol.). εἶναι τήμερον violates the Cretic rule, and should perhaps be excluded from the quotation. Meineke suggests εἰς τὸ σήμερον. Porson's rule is of course not absolute. Cf. Eur. Ion 1 Ἄτλας ὁ χαλκίοισι νότοις οὐρανόν: it is unlikely that — | — — should occur in the first line of a play through sheer inadvertence. Other exceptions are Alc. 671, Andr. 230, 346, Hec. 729, I. A. 530.

442-4. The meaning of these lines is obscure. The Scholiast's note is intelligent in itself:—'Here too he censures Euripides. οὗτος γὰρ εἰσάγει τοὺς χοροὺς (1) οὔτε τὰ ἀκόλουθα φθεγγομένους τῇ ὑποθέσει, ἀλλ' ἱστορίας τινὰς ἀπαγγέλλοντας ὡς ἐν ταῖς Φοινίσσαις: (2) οὔτε ἐμπαθῶς ἀντιλαμβάνομένους τῶν ἀδικηθέντων, ἀλλὰ μεταξὺ ἀντιπίπτοντας.' (1) refers to the loose connexion between the Euripidean plot and the Euripidean lyric; (2) to scenes like Hipp. 776 ff., where the chorus has to stand and see things done which ordinary sense and decision could avert—otherwise there would be no tragedy; perhaps also to the banal commonplaces put in the mouth of the Coryphaeus ('ganz neutrale und nichts-sagende Bemerkungen'). But all this, though accepted by most editors, deviates in the wildest fashion from the language in the text. I feel sure that the reference is to the original scene which D. is to burlesque. Telephus appears before the palace of Agamemnon. The θεαταὶ know who he is—he tells them in the prologue Αὖγῃ γὰρ Ἀλέου παῖς με τῷ Τιρυνθίῳ | τίκτει λαθραῖως Ἡρακλεῖ κτλ. fr. 696—and all about him πτόχ' ἀμφιβόληστρα σώματος λαβὼν ῥάκη fr. 697. But the χορευταὶ do not; and they fall easy victims to the ambiguities (ἀμφιβόλια) in which Euripides delights. Cf. Telephus fr. 704 οἷδ' ἄνδρα Μυσὸν Τήλεφον . . εἴτε δὲ | Μυσὸς <γεγώς> ἦν εἴτε κάλλοθέν ποθεν, fr. 703 εἰ πτωχὸς ὦν τέτληκ' ἐν ἐσθλοῖσιν λέγειν, fr. 707 καλῶς ἔχοιμι Τηλέφω δ' ἀγὼ φρονῶ.



Aristoph. probably thought this a rather cheap way of producing a striking effect. The Schol. on O. T. 264 seems to hold that view ὥσπερ εἰ τοῦμοῦ πατρός: αἱ τοιαῦται ἔννοιαι οὐκ ἔχονται μὲν τοῦ σεμνοῦ, κωητικαὶ δὲ εἰσι τοῦ θεάτρου, αἷς καὶ Εὐριπίδης πλεονάζει. The instance in Sophocles is of course rather different. Oedipus is himself ignorant of the other meaning his words convey. Tragic irony of this sort is on a higher plane than the mechanical trick in Euripides.

Lines 442-4 have no bearing on the plot of the Acharnians. The chorus never forget that Dicaeopolis is Dicaeopolis. They themselves sanction the adoption of the Telephus garb 386 ff., and recognize him when vested in it 495 ff. The lines are a comic commentary on the Telephus quotation 440-1. Note the change to the comic rhythm culminating in 444. 'That is the sort of thing Euripides approves of'—and Euripides *does* approve it 445.

442. ὅς εἰμ' ἐγώ, 'who I *really* am'—not quite the same as ὅστις εἶμ' ἐγώ.

445. πυκνός, close-packed, hence of the mind 'sagacious'. Like σοφός a favourite word of Euripides. Both are found in the sarcastic reference to him in Plato, Rep. 568 A. λεπτός, 'fine,' hence 'subtle'. There is an obvious point in the juxtaposition of the two words whose root meanings are so different. Amphis fr. 3 λεπτῶς καὶ πυκνῶς πάντ' ἐξετάζειν. For a somewhat similar word-play cf. Galen, p. 875 παχέα γαστήρ λεπτὸν οὐ τίκει νόον.

446. εὐδαιμονοίης, frequently in Euripides as an expression of thanks. Phoen. 1086, Alc. 1137, El. 231. Τηλέφῳ, sc. γένοιτο. Cf. Plut. 526 ἐς κεφαλὴν σοί. With φρονῶ cf. Soph. El. 334 δηλώσαιμ' ἂν οἱ αὐτοῖς φρονῶ. It is hardly necessary to supply αὐτῷ. Τηλέφῳ may be taken ἀπὸ κοινοῦ with (γένειτο) and φρονῶ. The line is quoted by Athen. v. 136 c in the form εὖ σοὶ γένοιτο, Τηλέφῳ δ' ἄγῳ νοῶ, and it is at least possible that εὐδαιμονοίης has crept in from 457. Its frequency in Eur. however supports the MSS.

Τηλέφῳ δ' ἄγῳ φρονῶ is taken bodily from Eur. fr. 707. D. pats himself on the back εὖ γε. He feels overflowing with tragic ἀμφιβόλια as soon as (ἤδη) he has put on the tragic rags. ῥηματίων clearly referring to Τηλέφῳ δ' ἄγῳ φρονῶ bears out the view of 442-4 ῥηματίους σκιμαλίσω which I have given above.

447. For οἶον = 'how' cf. 321, 807, &c.

448. ἀτάρ marks an abrupt change of thought. D. bethinks himself that he has still a few σκενάρια to seek.

450. For the burlesque address to his soul cf. 480 n. δόμων, the plural of majesty, common in tragedy, here in tragic parody.

453. σπυρίδιον, a wicker-work case for holding a lamp, resembling that of our stable-lanterns. Telephus must have used it as a wallet. Cf. Od. xiii. 437 where Athena disguises Odysseus as a beggar δῶκε δέ οἱ σκήπτρον καὶ ἀεικέα πήρην. Nub. 922 Τήλεφος εἶναι Μυσὸς φάσκων, ἐκ πηριδίου γνώμας τρώγων Πανδελειτίους. The σπυρίδιον was a prominent part of the stage get-up. Cf. Diog. Laert. vi. 5. 87 θεασάμενον ἔν τινι τραγωδίᾳ Τήλεφον σπυρίδιον ἔχοντα καὶ τᾶλλα λυπρόν, αἰτῆαι ἐπὶ τὴν Κυνικὴν φιλοσοφίαν.

454. χρέος, properly 'something needful', then 'a debt'. In Nub. 30 ἀτὰρ τί χρέος ἔβα με there is a pun on the two meanings. χρέος μ' ἔχει = χρεία μ' ἔχει is hard to parallel.

455. Schol. μιμείται τὸν Εὐριπίδου χαρακτήρα τῷ λόγῳ, taking the same view apparently as the Schol. on Troad. 895 καταφέρεται εἰς τὸ νόσημα τῶν ἀντιθέσεων, that Euripides is too fond of merely formal antithesis. Cf. El. 937 τὰνδρὸς μὲν οὐδέεις, τῶν δὲ θηλειῶν λόγος.

457. φεῦ generally *dolentis vel commiserantis*, sometimes, however, as here, a cry of joy. Cf. Ran. 141. This second sense is not unknown in Tragedy. Soph. Phil. 234 φεῦ τὸ καὶ λαβεῖν πρόσφθεγμα τοιοῦδ' ἀνδρός. ὥσπερ ἡ μήτηρ ποτέ is spoken 'aside'.

εὐδαιμονοίης of thanks like ὄναιο. See 446 n. 'Bless you, like your blessed mother.' Clito, the mother of Euripides, is constantly represented as a greengrocer. Cf. 478, Thesm. 387 Εὐριπίδου τοῦ τῆς λαχανοπωληρίας, Ran. 840 ἄληθες; ὃ παῖ τῆς ἀρουραίας θεοῦ. According to Philochorus, however, the parents of Euripides were both τῶν σφόδρα εὐγενῶν. Euripides was born and spent a great part of his life in Salamis. Mnesarchus, his father, may have had an estate there, and it was Salamis that supplied the greengroceries of Athens. Cf. Thesm. 456 ἐν ἀγρίοις τοῖς λαχάνοις αὐτὸς τραφεῖς. The suggestion that Clito herself had a stall in the market-place must be a mere comic turn. So in Juvenal x. 130 the father of Demosthenes, a wealthy manufacturer, is spoken of as 'ardentis massae fuligine lippus'.

458. μᾶλλά, i. e. μὴ (τοῦτ' εἴη) ἀλλά. The same ellipse is implied in μηδαμῶς 324.

460. φθείρου, 'be off with a murrain on you.' A verb of going with a tone of imprecation, Pax 72 ἐκφθαρεῖς οὐκ οἶδ' ὅποι. With a specific destination φθείρεσθαι πρὸς τοὺς πλουσίους Demos. xxi. 139. Even in Euripides the word is not uncommon, Herakl. 284, 1290, Androm. 708.

461. (1) What harm you are doing μὴ δούς. (2) What harm you are doing in undermining the foundations of morality (Van Leeuwen). (3) What a bore you are yourself. The third rendering

is, I think, the right one. With the retaliating αὐτός the line must be taken in connexion with the preceding ἴσθ' ὀχληρὸς ἐν δόμοις. It is spoken 'aside'.

462. ἀλλά, in entreaty. For the blandishing γλυκύτατ' cf. O. C. 106 ἴτ', ὃ γλυκεῖαι παῖδες ἀρχαίου Σκότου, Trach. 1040 ὃ γλυκὺς Ἀΐδας.

463. 'A pipkin with a sponge as bung.' The sponge is to cleanse the hero's wound. The pipkin may be to hold a healing ointment. But in 1175 a χυτρίδιον is used to warm the water for Lamachus as he returns wounded from the field. Cf. Antiph. 177 ἐν χύτρᾳ δέ μοι | ὅπως ὕδωρ ἔψοντα μηδέν' ὀψομαι.

464. ἀνθρῶπ'. For omission of ὃ, contemptuous, cf. 95 n. Plato, Gorg. 518 C ἀνθρῶπε, ἐπαῖεις οὐδὲν περὶ γυμναστικῆς.

'All my stock-in-trade,' as if his tragedies were built up out of these accessories. Aelian, V. H. xiv. 13 οὕτως ἐκόμα ἐπὶ τοῦτοις (sc. τοῖς ἀντιθέτοις) καὶ ᾤετο τὴν αὐτοῦ τραγωδίαν ταῦτ' εἶναι. Lucian, Tyrann. 157 καταλιπὼν δὲ τῷ ἱποκριτῇ τὸν νεκρὸν καὶ τὴν σκηνὴν καὶ τὰ λοιπὰ τοῦ δράματος.

465. ταυτηνί (sc. τὴν χύτραν from χυτρίδιον). Euripides is above using the diminutive.

469. ἰσχνὰ φυλλεῖα, the outside leaves of vegetables and these withered. Cf. Plut. 544 σιτεῖσθαι δ' ἀντὶ μὲν ἄρτων | μαλάχης πτόρθους, ἀντὶ δὲ μάξης φυλλεῖ' ἰσχνῶν ραφανίδων in a description of the poor man's life.

470. ἰδοῦ, 'there' of immediate compliance. Cf. 434. Eccl. 131 περίθου δὴ τὸν στέφανον τύχαγαθῇ. | ἰδοῦ. The following lines of that passage illustrate the other use of ἰδοῦ, in repeating a word in derision εἴτα πρὶν πεινὴν λέγω; | ἰδοῦ πεινὴν, 'Listen to her πεινὴν!' 135 τί δ'; οὐ πίνουσι κὰν τήκκλησίᾳ; | ἰδοῦ γε σοὶ πίνουσι.

φροῦδα, like σοφός, πυκνός, λεπτός supra was much affected by Euripides. Cf. Hec. 161 φροῦδος πρέσις, φροῦδοι παῖδες, Androm. 1078 φρούδῃ μὲν αὐδῇ, φροῖδα δ' ἄρθρα μου κάτω, and the parody in Nub. 718 φροῖδα τὰ χρήματα, φρούδῃ χροιά, | φρούδῃ ψυχῇ, φρούδῃ δ' ἐμβάς, | καὶ πρὸς τοῦτοις ἔτι τοῖσι κακοῖς | φρουράς ἄδων | ὀλίγου φροῦδος γεγένημαι. In Ran. 1343 τὸν ἀλεκτρύνα μου ξυναρπάσασα | φροῖδῃ Γλίκῃ we have it in an ode where Aeschylus is professedly burlesquing Euripides.

471. ἀλλ' οὐκέτ'. In conversational and exclamatory style the verb is often omitted; sometimes it is difficult to supply any particular verb. The ellipse is most frequent with verbs of coming, saying, doing, and the like; cf. 345 μή μοι πρόφασιν, 458 μάλλ' μοι δὸς ἐν μόνον, 815 ταῦτα δῆ, sc. δράσω, Thesm. 846 ἰλλὸς γεγένημαι προσδοκῶν, ὃ δ' οὐδέπω. Cf. Plato, Theaet. 142 A ἄρτι, ὃ Τερψίων, ἦ πάλαι ἐξ ἄγροῦ (sc. ἦκεις); Vesp. 118 εἴτ' αὐτὸν ἀπέλου κάκ' αἰαίρ',

ὁ δ' οὐ μάλα, 'the devil a bit of him' (Starkie). Lucian, Icaromenippus 33 εὐθὺς ἐβόων ἅπαντες ἐς τὸ βάραθρον, ἐς τὴν Τάρταρον, ὡς τοὺς Γίγαντας.

471-2, according to Symmachus, are borrowed from the Telephus. προσαιτῶν in 452 points to the occurrence of a begging-scene in the original play. Nub. 921 ff. καίτοι πρότερόν γ' ἐπώχευες | Τήλεφος εἶναι Μυσὸς φάσκων, | ἐκ πηριδίου | γνώμας τρώγων Πανδελετείους. With these dignified sentiments Dicaeopolis makes a show of retiring. In 473 he wheels round again. 'Oh! confound it, I have made a mess of things!'

474. 'On which my all depends.' Av. 1677 ἐν τῷ Τριβαλλῶ πᾶν τὸ πρᾶγμα, Lys. 32 ἔστ' ἐν ἡμῖν τῆς πόλεως τὰ πράγματα.

475. ὦ is found (1) between vocative and attribute, Eur. Or. 1246 Μυκηίδες ὦ φίλται, Thesm. 210 Εὐριπίδῃ ὦ φίλτατ' ὦ κηδεστά; (2) both with vocative and with attribute, Pax 1198 ὦ φίλτατ', ὦ Τρυγαίε. In Eq. 726 Cobet was wrong in dividing ὦ Δημίδιον <ὦ> φίλτατον between two speakers. In our line Εὐριπίδιον ὦ φιλάτιον is certain. Van L. follows Elmsley in reading φίλτατον: but the rare diminutive ('Sweetkin') is in all our MSS., and suits the desperate entreaty of the passage excellently. A, B, C support καὶ γλυκύτατον to complete the line. Perhaps we should read ὦ γλυκύτατον; cf. Thesm. 210 *supra*.

476. The verb of the protasis is attracted to the opt. of wish in apodosis only when it expresses future condition, 324 n. If it refers to pres. or past, it retains its own mood. Ran. 579 κάκιστ' ἀπολοίμην Ξανθίαν εἰ μὴ φιλῶ.

478. The σκάνδιξ or chervil was a wild herb. Pliny, N. H. xxii. 38 'scandix quoque in olere silvestri ponitur—haec est quam Aristophanes Euripidi poetae obicit ioculariter, matrem ne olus quidem legitimum venditasse sed scandicem'. The scandix was used by Andocides to typify the privations of the war—μηδὲ ἄγρια λάχανα καὶ σκάνδικας ἔτι φάγοιμεν (Suidas, s. v. σκάνδιξ). Such beggars' fare is to move the compassion of the Acharnians.

μητρόθεν δεδεγμένος: a tragic phrase (Aesch. Cho. 750) with an unexpected sting, 450 n. Wecklein supposes that it is borrowed from the original. According to Hyginus it was 'monitu Clytaemnestrae' that Telephus snatched the infant Orestes as a hostage. See 111 n.

479. Euripides' patience is exhausted. The eccyclema is rolled back.

πηκτὰ δωμάτων. Is δωμάτων (1) a genit. of equivalence, 'th' impenetrable halls,' a use common in Silver Latin, *strata viarum*, *tacita suspicionum*, &c.; or (2) the ordinary possessive: πηκτὰ =



θύρας? The latter is supported by Pollux x. 27 τῷ δὲ κλῆσαι ἴσον καὶ τὸ πακτοῦν καὶ τὸ ἐπιπακτοῦν τὰς θύρας ἐστίν, ὥσπερ τῷ ἀνοίγειν ταυτὸν τὸ λύνειν, ὡς ἔφη Εὐριπίδης λῦε πακτὰ δωματίων.

480. Appeals to one's heart are in epic or tragic style. ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλίστορα θυμόν Od. v. 298, τέτλαθι δὴ κραδίη xx. 18. Archilochus 66 θυμέ τίμ' ἀμυγάλουσι κήδεσιν κυκώμενε, Theognis 695, &c., and especially Medea 1056 ff. μὴ δῆτα θυμέ, μὴ σύ γ' ἐργάσῃ τάδε. Comedy is never tired of these tragic apostrophes in comic situations. Eq. 1194 ὦ θυμέ, νυνὶ βωμολόχον ἔξευρέ τι. Vesp. 756 σπεῦδ' ὦ ψυχῇ, ποῦ μοι ψυχῇ; 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme' (Voltaire, quoted by Jebb on Soph. Trach. 1259).

ἐμπορευτέα, 394 n.

483. γραμμὴ δ' αὐτῇ, 'there is the starting-point.' The ἀφετηρία or starting-line is here the block. Metaphors from the race-course are extremely common in Greek, ἀπὸ βαλβίδων Vesp. 548, Eq. 1159, ἀπὸ μῆς ὑσπλαγίδος, Lys. 1000. This burlesque of tragic monologue is closely modelled on Medea 1242-50 (represented in 431 B.C.). D. shrinks from the block, as Medea from the slaying of her children. For the mention of the race-course cf. 1244-5 ἄγ', ὦ τάλαίνα χεῖρ ἐμή, λαβὲ ξίφος, | λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίον. The 'heart' laying its 'head' upon the block is a malicious exaggeration of such phrases as ἀλλ' εἰ ὀπλίζου καρδίᾳ 1242, ὦ ψυχῇ σκληρά, χίλνυος λιθοκόλλητον στόμιον παρέχουσ' ἀνάπανε βοήν Trach. 1260-2.

484. οὐκ εἰ. The fut. indic. with οὐ interrogative is frequently used in peremptory commands. Lys. 459-60 οὐχ ἔλξεται, οὐ παίσειε, οὐκ ἀρήξετε; | οὐ λοιδορήσειε, οὐκ ἀναισχυντήσετε;

Εὐριπίδην. Aristophanes often uses a man's name for the particular quality or thing associated with the name. Eccl. 97 δείξειε τὸν Φορμίσιον, Ach. 1002 ἀσκὸν Κτησιφῶντος λήψεται. In taking over the trappings and the suits of woe, D. has assimilated the sum and substance of Euripidean tragedy. Cf. 464, 470.

καταπιεῖν is the strongest term for devouring. It is first found in Hes. Theog. 459 καὶ τοὺς μὲν κατέπινε Κρόνος μέγας. It survived in Attic as a purely comic term; in satyric drama, Eur. Cycl. 218 μὴ 'μὲ καταπίης μόνον, Ion, Omphale (Athen. x. 411) ἐμφανίσας αὐτοῦ τὴν ἀδηφάγιαν ἐπίφερε 'ὑπὸ δὲ τῆς εὐφημίας | κατέπινε καὶ τὰ κᾶλα καὶ τοὺς ἄνθρακας', in Aristoph. Eq. 693, Nub. 338, Vesp. 1147, 1502, Av. 1137, 1429, Lys. 564, Ran. 1466. In Attic prose there are only two instances, Plato, Euthyph. 6 A τοὺς νείεις κατέπινεν οὐκ ἐν δίκῃ, a reminiscence of Hesiod, Aeschin. 13. 39 καὶ οὐ μόνον κατέφαγεν (sc. τὴν οὐσίαν) ἀλλὰ καὶ εἰ οἶόν τ' ἐστὶν εἰπεῖν καὶ κατέπιεν. καταπίνειν (of solids) is, however, common in later writers.



485. ἐπ'ήνεσ', 'well done!' The aor. is usual in expressions of pleasure or displeasure at something that has just been said or done. Eq. 696 ἦσθην ἀπειλαῖς, ἐγέλασα ψολοκομπίαις, Nub. 174 ἦσθην γαλεώτῃ καταχέσαντι Σωκράτους. A purely dramatic use. The converse of the 'instantaneous aorist' is the future οἶμαι τί λέξεις; of something that *has been* said. The person receiving bad news fails at first to grasp its significance.

486. ἐκεῖσε, to the ἐπίξηνον. D. takes up his stand beside the block.

487. εἰπὼνσ'. Where the aor. participle expresses time coincident with that of the main verb (fut. or aor.) there is always a logical priority, cf. Nub. 1062 καὶ μ' ἐξέλεγον εἰπὼν, Phaedo 60 c εἰ ἐποίησας ἀναμνήσας με, Eur. Hipp. 356 ἀπαλλαχθήσομαι βίου θανοῦσα, though the actions of the verb and participle are practically one. This is not the case here. Hamaker reads ἐπ'έθ'. It is simpler to suppose that Dicaeopolis does not actually lay his head on the block until line 556. His long ῥήσις is addressed to the spectators, ἄνδρες οἱ θεώμενοι 496, and would hardly be delivered while he was sprawling on the ground.

488. ἄγαμαι καρδίας, 'Bravo! my heart.' The genitive is the ordinary causal genitive. Cf. Av. 1744 ἄγαμαι δὲ λόγων. Porson read ἄγαμαι καρδία. Cf. Cephisodorus fr. 3 ἔπειτ' ἀλείφεσθαι τὸ σῶμά μοι πρῶ | μύρον Ἴρινον καὶ ῥόδινον, ἄγαμαι, Ξανθία where ἄγαμαι is used like Latin *amabo*, 'I entreat thee, my heart.' But Dicaeopolis is now past that stage.

490-6. Iambo dochmiacs. Cf. 358, 385 n.

491. σιδηροῦς, (1) iron-hearted, Aesch. Sept. 52 σιδηρόφρων γὰρ θυμὸς ἀνδρεία φλέγων: (2) brazen and obstinate, Lys. 17. 44 εἰ μὴ σιδηροῦς ἐστὶν οἶμαι αὐτὸν ἔννοον γεγονέναι.

497 ff. στολισθεὶς τοῖς Τηλέφου ῥακώμασιν παρωδεῖ τὸν ἐκείνου λόγον (Hypoth. I). The original must have been a masterpiece in its own kind. It is again burlesqued in Thesm. 466 ff., where Mnesilochus in woman's clothes pleads the cause of Euripides. Verbal parody abounds, and the same thread runs through both speeches—'I can understand your anger; I too hate our common foe. But we are all friends here. Let us be candid. We are no mere injured innocents.' See Bakhuyzen's ingenious restoration, *De Parodia*, p. 19.

497. Telephus fr. 701 μή μοι φθονήσῃτ' ἄνδρες Ἑλλήνων ἄκροι, | εἰ πτωχὸς ὢν τέτληκ' ἐν ἐσθλοῖσιν λέγειν; Ennius fr. 4 'palam muttire plebeio piaculumst'.

499. τρυγῳδίαν ποῶν. This name for Comedy seems to be derived from the wine lees (τρυγέ) with which the early Attic κῶμοι smeared their faces. The parabasis-like character of this passage is motivated

by the natural timidity of Callistratus. Note his insistence in 515-16 οὐχὶ τὴν πόλιν λέγω, μέμνησθε τοῦθ' ὅτι οὐχὶ τὴν πόλιν λέγω. See 377 n. and Introduction.

500. Aristotle distinguishes two functions of poetry: (1) mere ψυχαγωγία, artistic delight; (2) giving precepts of conduct, ὑποθήκαι. The latter is the predominant idea in the classical period. Ran. 1008-9 τίνος οὖνεκα χρή θανμάζειν ἄνδρα ποιητὴν; | —δεξιότητος καὶ νοουθεσίας, ὅτι βελτίους τε ποιοῦμεν | τοὺς ἀνθρώπους. The old Comedy does not abrogate its claim. κωμωδήσει τὰ δίκαια 655, ἐπεὶ καὶ τοῖς κωμικοῖς πολλὰ πρὸς τὸ θέατρον αὐστηρὰ καὶ πολιτικά ἐπεποίητο, Plut. Moralia 68 B. In τὸ δίκαιον 500, δίκαια δέ 501, there is also a reference to the grounds on which Callistratus was prosecuted, ἀδικίας εἰς τὸν δῆμον.

504. αὐτοὶ γάρ ἐσμεν, 'we are all by ourselves.' Plato, Prot. 309 A ὥς γ' ἐν ἡμῖν αὐτοῖς εἰρῆσθαι, 'between ourselves.' With a personal mood the personal ἡμεῖς is unnecessary. Cf. Plato, Parmen. 137 A δεῖ γὰρ χαρίζεσθαι ἐπειδὴ ... αὐτοὶ ἐσμεν, Herod. vii. 70, Thesm. 472 αὐταὶ γάρ ἐσμεν κοῦδεμὶ ἐκφορά λόγου. The Plautine 'nos sumus', Casina 184, is clearly borrowed from a Greek original.

οὐπὶ Ληναίῳ τ' ἄγῳν, sc. ἐστὶ from ἐσμεν, 'and it is the festival of the Lenaea.' For the omission of the copula cf. Thesm. 472 αὐταὶ γάρ ἐσμεν κοῦδεμὶ ἐκφορά λόγου, Il. xxii. 52 εἰ δ' ἤδη τεθνᾶσι καὶ εἰν' Αἶδαο δόμοισιν (sc. εἰσίν).

The term Λήναια is used in 1155 Λήναια χορηγῶν, in an inscription of the Macedonian period, C. I. A. ii. 1367, and *passim* in later Greek, Athen. iv. 130 D, v. 217 A, Aelian, Nat. An. iv. 43, &c. Probably it was borrowed from colloquial usage. The official term in the fourth and fifth centuries was τὰ ἐπὶ Ληναίῳ Διονύσια. Plato, Prot. 327 D οὗς πέρυσι Φερεκράτης ὁ ποιητὴς ἐδίδαξεν ἐπὶ Ληναίῳ. Demos. Meid. 10 καὶ ἡ ἐπὶ Ληναίῳ πομπὴ καὶ οἱ τραγωδοὶ καὶ οἱ κωμικοί. The word Λήναιον has been variously derived: (1) the place of wine-presses, (2) the place of orgiastic rites. Hesych. λῆναι = βάκχαι, (3) the place of the (sacred) wine-press. (3) is the most probable. ἐπὶ is local = 'on'. Actual exhibitions at the Lenaeon were probably abandoned in 499 B.C., when an accident caused by the collapse of the ἔκρια (wooden seat supports) prompted the building of an earth-propped auditorium in the precinct of Dionysus Eleuthereus. If so, ἐπὶ Ληναίῳ is a fossil-phrase like ἐν ἄστει, which continued to be used of the Great Dionysia long after the distinction had lost its force. For the site of the Lenaeon as fixed by Dörpfeldt to the west of the Acropolis see Miss Harrison's Primitive Athens, pp. 83-100. The attempt to identify the Lenaea and the Anthesteria is against the weight of evidence.

505-6. The Lenaea were held in the month Gamelion, about the

end of January. Navigation was dangerous—it is one of the platitudes of the Chatterer in Theophr. Char. 3 τὴν θάλατταν ἐκ Διονυσίων πλώμιον εἶναι—and few strangers would be present in Athens. The Babylonians had been presented at the City Dionysia, towards the end of March, when the town was crowded with visitors and the delegates from the allied states were present with their tribute. Eupolis fr. 240.

507. 'But now at least we are all by ourselves, clean winnowed.' νῦν γὰρ as contrasted with the exhibition of the Babylonians in 426 B.C. Line 508 offers a difficulty. ἄχυρα usually means chaff, and chaff is blown away in the process of winnowing. Yet metics were certainly present at the Festivals, and might even serve as choregi at the Lenaea. Aristoph. obviously means that he can speak his mind in spite of the unavoidable presence of the metics. The fact is that ἄχυρα means not only 'chaff', but also the coat of the grain which we know as bran. Schol. Vesp. 958 ἔστι δὲ τραχήλιον τι τέλειος παραπλήσιον τοῖς κυρηβίοις τουτέστι πιτύροις, τοῖς ἀπὸ τῶν κριθῶν ἀποβρέγμασι τοῖς ἀχύροις (Müller-Strübing, Ar. u. die hist. Kritik, pp. 612-15). This bran was made into bread of an inferior quality πιτυρίτην ἄρτον Athen. 114 E) (αὐτόπυρον ἄρτον 110 E. Thus we have the three classes: (1) citizens corresponding to pure grain, (2) metics or bran, (3) ξένοι, the chaff which is blown away.

508. γὰρ justifies the statement, it does not explain the fact. The metics are not ἀστοί, they are liable to a ξείας γραφή. ('Yet I can say we are περιεπιτρισμένοι) for . . . ' Medea 1370 οἷδ' οὐκέτ' εἰσὶν τοῦτο γὰρ σε δήξεται. So frequently after an interjection, Nub. 57 οἴμοι! τί γὰρ μοι τὸν πότην ἤπιες λύχνον; In Latin there is a similar elliptical use of 'nam'. Cic. De Offic. ii. 47, Plaut. Trin. 25 'amicum castigare ob meritam noxiam | immoenest facinus, verum in aetate utile | et conducibile. nam ego amicum hodie meum | concastigabo pro conmerita noxia'. 'The reason why I say this is that I am about to . . .' Curiously enough both the author of the Rhet. ad Herennium (ii. 23, 35) and Cicero (De Invent. i. 50. 95) misunderstand the 'nam', and cite the passage as an example of infirma ratio.

509. Thesm. 470 μισῶ τὸν ἄνδρ' ἐκείνον εἰ μὴ μαίνομαι.

510. Poseidon is οὐπὶ Ταυνάρῳ θεός in allusion to the Spartan violation of his sanctuary at Taenarum. Thuc. i. 128 οἱ γὰρ Λακεδαιμόνιοι ἀναστήσαντες ποτε ἐκ τοῦ ἱεροῦ τοῦ Ποσειδῶνος ἀπὸ Ταυνάρου τῶν Εἰλώτων ἰκέτας ἀπαγαγόντες διέφθειραν. δι' ὃ δὴ καὶ σφίσιν αὐτοῖς νομίζουσι τὸν μέγαν σεισμόν γενέσθαι ἐν Σπάρτῃ. Besides the great earthquake of 466 B.C., in which scarcely a house in Sparta was

left standing (Pausanias vii. 25), repeated shocks in 426 B.C. had prevented the usual invasion of Attica, Thuc. iii. 87-9.

513. ἀτάρ takes up *μισῶ μέν* in 509. ἐν λόγῳ, 'qui orationi huic intersunt' Av. 30. Cf. Lys. 1227 ἡμεῖς δ' ἐν οἴνῳ συμποταί σοφώτατοι.

515 ff. The revolt of Megara in 446 had caused much bitterness at Athens. The feeling was aggravated by the defection of the Megarian colony of Byzantium which joined Samos in 440. Megara depended chiefly on trade and manufactures; her chief market was Athens, Ach. 729-30. Some time before 433 B.C. the Athenians passed a decree excluding Megarian wares from Athens on pain of confiscation. This is the first Megarian decree, that alluded to in Ach. 515-22. Megara was not prohibited from oversea trade. Athens dealt her a second blow, however, in 433-2 after concluding an alliance with Corcyra. Charging the Megarians with encroaching on the sacred ground and with giving an asylum to runaway slaves from Attica (Thuc. i. 139), Pericles moved and carried a decree that she be excluded not only from the Athenian market, but from all the harbours within the Athenian Empire. This is the *Μεγαρέων ψήφισμα* of Thuc. i. 139, Ach. 533-7, Pax 609 ἐξέφλεξε τὴν πόλιν | ἐμβαλὼν σπινθήρα μικρὸν Μεγαρικοῦ ψηφίσματος. Megara was not an agricultural district, and was now cut off from her corn supply. A third decree, that mentioned in Plutarch's Life of Pericles, § 30, followed the murder of the Athenian herald Anthemocritus, who had probably been sent to Megara to renew the protest against their occupation of the Sacred Ground. A certain Charinus moved ἀσπορδον μέν εἶναι καὶ ἀκηρυκτον ἔχθραν, ὃς δ' ἂν ἐπιβῇ τῆς Ἀττικῆς Μεγαρέων θανάτῳ ζημιοῦσθαι, τοὺς δὲ στρατηγούς ὅταν ὁμνύωσι τὸν πατριὸν ὄρκον ἐπομνύειν ὅτι καὶ δις ἀνὰ πᾶν ἔτος εἰς Μεγαρικὴν ἐμβαλοῦσι . . . Cf. Ach. 761-3. The third decree falls in the period between the attack on Plataea and the dispatch of the Spartan forces.

517. With this metaphor from bad money compare the more elaborate passage in Ran. 718-32, where Ar. shows himself familiar with the economic fact that good currency tends to abandon the country of its origin. παρακεκομμένα, badly struck, παράημα, counterfeit. Ran. 725 τούτοις τοῖς πονηροῖς χαλκίοις | χθές τε καὶ πρόην κοπεῖσι τῷ κακίστῳ κόμματι. ἄτιμα, 'base metal,' with a hint at the civil ἀτιμία. Rutherford suggests *παράτυπα* from the Schol., but it seems to be used there as a synonym for *παρακεκομμένα* and we want some allusion to the material. Plut. de Adul. 24 ὁ δὲ ψευδὴς καὶ νόθος καὶ ὑπόχαλκος ὥσπερ νόμισμα παράσημον. παράξενον, 'foreign mintage,' with a hit at the *ξενίας γραφή* to which these fellows were liable.



519. **χλανίσκια**: Pax 1000-2 ἐκ Μεγαρέων σκορόδων | σικίων πρῶων, μήλων, ροιῶν, | δούλοισι χλανισκιδίων μικρῶν. Xen. also mentions the woollen manufactures of Megara—Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμυδοποιίας διατρέφονται, Mem. ii. 7. Van L. has the strange notion that the 'little jackets' are not articles of merchandise but the clothes of Megarian visitors to Athens 'eorum vestimenta scrutabantur an forte merces in urbem secum importarent'. Had that been his meaning Ar. would surely have found room somewhere for the ambiguous ἔσειον. But this theory makes ταῖτ' ἦν Μεγαρικά the merest verbiage. The dimin. **χλανίσκια** is parallel with diminutives in 520-1.

521. **χόνδρους ἄλας**, lump or rock-salt; λεπτοὶ ἄλας = table-salt. Alexis fr. 187 σμήσας τε λεπτοῖς ἄλασι.

522. **ἐπεπρᾶτο**: the pluperf. marks the rapidity of action, 'were adjudged Megarian, and were sold then and there.' The selling was as it were completed at the moment of the declaration. Il. v. 696 τὸν δ' ἔλιπε ψυχή, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλὺς. Thuc. iv. 47 ὥς δὲ . . . ἐλήφθησαν, ἐλέλυντο αἱ σπονδαί.

523. **καὶ ταῦτα μὲν δὴ**: a formula of transition from one topic to another. Plut. 8 καὶ ταῦτα μὲν δὴ ταῦτα, 'sed haec hactenus.'

**ἐπιχώρια**: (1) the custom of the country, cf. 904-5; (2) 'within our own boundaries,' as contrasted with **ἰόντες** Μεγαράδε. For **ἐπιχώριον** of a national trait cf. Nub. 1173 καὶ τοῦτο τοῦ ἐπιχώριον | ἀτεχνῶς ἐπανθεῖ, τὸ τί λέγεις σύ;

524. **Σιμαίθα**, a **εἰταίρα**-name. It is found in Theocritus ii. 101, 114, where the names of her friends, Philiste, Melixo are also significant. Herodas uses **Σίμη** as a type-name.

526. **πεφυσιγγωμένοι**, 'primed with resentment,' 166 n. **φῖσιγξ** is the outer skin of garlic, a Megarian product.

527. **Ἀσπασίας**. Ar. uses the simple genit. without prep. after verbs *furandi et rapiendi* 1160, Eq. 1149 ἄττ' ἂν κεκλόφωσί μου. This line was actually taken as sober history in later times. Plut. Pericles 24 παιδίσκας εἰταρούσας τρέφουσας, Athen. xiii. 569 καὶ Ἀσπασία ἡ Σωκρατική ἐνεπορεύετο πλήθι γυναικῶν καὶ ἐπλήθυνεν ἀπὸ τῶν ταύτης εἰταρίδων ἡ Ἑλλάς. Aspasia was not a πόρνη in the ordinary sense; she was the **παλλακή** of Pericles. In the **Φίλοι** of Eupolis she is the Omphale and the Deianeira of the new Heracles. Cf. Cratinus fr. 241 Ἦραν τέ οἱ Ἀσπασίαν τίκτει Καταπυγούνη παλλακὴν κυνώπιδα.

528. For a penetrating discussion of the origin of the war see Mr. Cornford's 'Thucydides Mythistoricus', pp. 25-51. I cannot, however, accept his assumption that the tale of Aspasia's girls was current gossip at Athens. If so, there would have been no comic



point in repeating it upon the stage. In Pax 605 ff. Ar. ascribes the Megarian ψήφισμα to Pericles' dread of sharing the fate of Phaidias. Trygaeus observes ταῦτα τοίνυν μὰ τὸν Ἀπόλλω 'γὰρ πεπύσμεν οἰδεῖός, and the chorus chime in οὐδ' ἔγωγε πλὴν γε ἰννὶ . . . πολλὰ γ' ἡμᾶς λανθάνει. It is just possible that the joke may have been in part suggested by the charge of harbouring runaways, Thuc. i. 139, though the resemblance is not very close. But Aristoph. is certainly burlesquing such accounts of the Trojan war as appear in Hdt. i. 5. The barbarians of the East carried off Io and Helen, the Greeks abduct Europa and Medea. It is possible that sophistic 'controversiae' on these lines may have become the vogue at Athens, and one of them may have found a place in the Telephus. Cf. Ennius fr. 4 'Quantam Tyndareo gnata et Menelai domus | molem excitarit belli pastorque Ilius'.

κατερράγη: the metaphor of a storm breaking, often applied to the storm-clouds of war, Thuc. i. 66 οὐ μέντοι ὃ γε πόλεμός πω ξυνερρώγει.

530. Περικλέης: in Comedy nouns ending in -κλέης do not contract when the fourth syllable from the end is short, Σοφοκλέης Pax 695, Φιλοκλέει Aves 1295. They do contract when the fourth syllable from the end is long, Ἡρακλῆς Ach. 860, Θεμιστοκλῆς Eq. 884. There are only two exceptions, Ἡρακλείη in anapaestic metre Av. 567 and Ἀνδροκλέης in dactyls Cratin. fr. 458.

οὐλύμπιος. Plut. Per. 8 discusses the grounds of this appellation—the style of his oratory, his munificence, his power in politics and war? But the reserve of Pericles and the seclusion of his life may have had as much to do with it. Herod. i. 9 τί σὺ θεὸς παρ' ἀνθρώπους; angels' visits. 'Quid di ad homines?' Seneca, Apocol. 13.

531. 'Thundered and lightened and set all Hellas in turmoil.' Quoted by Cicero in a characterization of the grand style—'qui si tenui genere uteretur, nunquam ab Aristophane poeta fulgere tonare permiscere Graeciam dictus esset.' For the metaphor cf. Verg. Aen. xi. 383 'proinde tona eloquio'. βροντᾶν, ἀστράπτειν are suggested by οὐλύμπιος: of the wrath of the dicastery, Vesp. 624 οἶον βροντᾶ τὸ δικαστήριον: of the threats of Cleon, 671 δώσετε τὸν φόρον ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω.

τὴν Ἑλλάδα. Ἑλλάς takes the article as one of the two great divisions of the world ἡ Ἑλλάς, ἡ βάρβαρος.

532. 'Laws worded like drinking-catches—from land and sea, from sea and land, this our decree, these folks are banned.' The wording of the Μεγαρικὸν ψήφισμα (see 516 n.) recalls the Skolion of Timocreon of Rhodes ὦφελέν σ', ὦ τυφλὲ πλοῦτε, μήτε γῇ μήτ' ἐν

θαλάσση μίτ' ἐν ἡπείρῳ φανῆμεν. For other allusions to Timocreon's songs cf. Eq. 610 μίτε γῇ μίτ' ἐν θαλάσσῃ, Vesp. 1063 (Schol.). ἐν is necessary both with γῇ and with θαλάσση, but is put with the second only. This usage is frequent in elevated style, Agam. 656 χερσὶν τυφῶ σὺν ζάλῃ τ' ὀμβροκτύπῳ, Sept. 1032 μητρὸς ταλαίνης ἀπὸ δυστήνου πατρός, Hor. Odes iii. 25 'quae nemora aut quos agor in specus?' So with adj., adv., or gen. case, Ag. 115 ὁ κελαινὸς ὅ τ' ἐξόπιν ἀργᾶς, Ag. 589 ἄλωσιν Ἰλίου τ' ἀνάστασιν. It is not found in Comedy except in quotation, parody, or poetic flight Av. 740.

535. βάδην, *pedetemptim*, 'were dying by inches.' The Megarians were keenly distressed by the loss of their trade with Byzantium, the chief source of their corn supply.

537. μεταστραφείη. Van Leeuwen ingeniously suggests that we have here an allusion to the language used by the Spartan legate. Plut. Pericles 30 τοῦ Περικλέους νόμον τινὰ προβαλλομένου κωλύοντα καθελεῖν τὸ πινάκιον ἐν ᾧ τὸ ψήφισμα γεγραμμένον ἐτύγγαεν, εἰπεῖν (λέγουσι) Πολυάλκῃ τῶν πρέσβεων τινὰ 'Σὺ δὲ μὴ καθέλῃς, ἀλλὰ στρέψου εἴσω τὸ πινάκιον.' (Don't take it down, but turn its face to the wall.) οὐ γὰρ ἔστι νόμος ὁ τοῦτο κωλύων.

539. πάταγος, 'a clatter of shields.' Cf. Eur. Her. 832 πάταγος ἀσπίδων, Accius fr. 11 'aere atque ferro fervere, igni, insignibus'.

540. Borrowed from the Telephus. τί χρῆν. The lengthening of the short vowel before χρ is rare even in Tragedy, and never found in Comic senarii except in parody.

541-2. Of the many conjectures on this passage Van Leeuwen's first attempt is undoubtedly the most plausible εἰσπλεύσαν σκάφει. The later ἀπέδοτο χρῆν' ἤ, which he inserts in his text, is quite impossible. What sense in this context can attach to ἀπέδοτο when deprived of φήνας? Blaydes' εἰσπλεύσαν σκάφος | . . . Κύθιον ἢ Σερίφιον misses the point. This would have been a substantial *casus belli*, whereas it is a comic absurdity that the sense requires.

I am convinced that the text is sound, and that the difficulty is one of interpretation. (1) 540 is a quotation from the Telephus introducing the case for Mysia in language and arguments which 541 ff. is meant to recall. ἐκπλείσας σκάφει is precisely the phrase to be expected here, and Ar. must have borrowed it from the original. He never uses σκάφος except in parody, Thesm. 877 ποίαν δὲ χώραν εἰσεκέλαμεν σκάφει; Lys. 139, Ran. 1382 or poetic reminiscence. (2) ἀπέδοτο φήνας. (a) The idiomatic φήνας, 'lodging an information on contraband goods,' is quite unlikely to have arisen by corruption. (b) Just as ἀντεξέκλεψαν 527 is opposed to κλέπτουσι 525, so ἀπέδοτο φήνας corresponds to ἦν Μεγαρικὰ κἀπέπρατο 522.

(1) Merry gives the following explanation as suggested by Dr. Reid. 'Suppose a vessel entering a Lacedaemonian port, with a Seriphian on board who wanted to land a puppy-dog and was prevented. The imaginary case of Spartan interference with the rights of Seriphus, an ally of Athens, would then exactly correspond to the actual Athenian interference with Megarian rights; and the imaginary Athenian remonstrance with the actual Spartan remonstrance. The reference in ἐκπλεύσας σκάφει is to a customs officer going out in a skiff to meet the vessel and boarding her.' This is ingenious. But there is nothing in the text to suggest a customs officer. And it is by no means certain that the 'going out in a skiff to meet the vessel' was an ancient usage. The duty on imports was paid on the cargo landed on the quay. Demos. Lacrit. § 29.

(2) Willems<sup>1</sup> assumes that φαίνειν is simply *dénoncer*, *porter plainte* without any suggestion of sycophantry as in Xen. Cyr. i. 2. 14. A Spartan is thought of as pursuing a Seriphian in payment of a debt. 'Il s'est donc embarqué apres avoir porté plainte, et a saisi et fait vendre un petit chien, constituant tout l'avoir du débiteur'. But this is too innocent. The wrong done may be trifling, but there must be the semblance of wrongdoing. Further φήνας in this context *must* have the technical sense.

I think we must not press ἀπέδοτο φήνας too closely. Ar. could not put the imaginary case on all fours with the real one: Sparta had no great emporia to close by Trade Decrees. What he does do is to quote the Telephus' case. 'Had the Mysians sailed and ravaged . . .' We expect ἀφήρπασαν, ἔκλεψαν, or the like. Editors introduce ἔκλεψε or κλέψας by conjecture. But ἀπέδοτο φήνας is used in the sense of ἔκλεψε. We must presume that the words of the original would suggest themselves to the ear. Translate 'sequestered'. The where and the why are left in obscurity.

542. Seriphus was a small island to the west of Paros. Ar. purposely chooses the weakest of the Athenian allies. Its insignificance had become proverbial, Plato, Rep. 330 A, Juv. x. 170 'ut Gyarae clausus scopulis parvaque Seripho'.

543. Would you have sat idly in your halls? καθῆσθαι has generally the notion of supineness. Nub. 1201 τί κάθησθ' ἀβέλτεροι; Demos. xxiii. 186 οἱ δ' ἄλλοι πεφρακισμένοι κάθησθε τὰ πράγματα θαυμάζοντες. This phrase also is taken from the Telephus; note the poetic δόμοις. The tragic note is kept up in 544. κάρτα is frequent in Ionic and in Tragedy, but in Comedy occurs only twice elsewhere, Av. 342, Ameipsias fr. 22 οὐ χρὴ πόλλ' ἔχειν θνητὸν

<sup>1</sup> Bulletin de l'Acad. Roy. de Belgique, 1903.

ἄνθρωπον | ἀλλ' ἐρᾶν καὶ κατεσθίειν· σὺ δὲ κάρτα φείδει, where the old word survives in the drinking-song.

545. At the beginning of the war Athens had a fleet of 300 triremes fit for service. Dicaeopolis names the largest possible number in contrast with the offending σκάφος: the punishment is not to fit the crime.

546. 'Shouting that there should be trierarchs' is nonsense. The selection of trierarchs was not postponed till the eve of an expedition. 'Shouting round the trierarch' is bad Greek. The local use of *περί* with genit. is rare even in Homer, and is not found at all in Attic. Herwerden conjectures *περὶ τριηράρχους βοῆς*. This gives excellent sense, and may be right. The men crowd round the paymaster *μισθοῦ διδομένου* as in Thuc. viii. 84. 1 *θύρυβος περὶ τὸν Ἀστύοχον*. But the MSS. reading may quite well stand; the men shout out the merits or demerits of their respective trierarchs. Eq. 666 οἱ δ' ἐθορύβουν περὶ τῶν ἀφύων ἐστηκότες.

547. *παλλαδίων*. According to the Schol. images of Athena on the prow of the triremes. But Eur. I. A. 239 *χρυσέαις δ' εἰκόσιν | κατ' ἄκρα Νηρηῆδες ἔστασαν θεαὶ | πρύμναις, σῆμ' Ἀχιλλείου στρατοῦ* makes it clear that their place was on the stern. The Schol. has confused the national *σημεῖον* which distinguished the ships of one state from those of another state (cf. Polyæn., Strateg. viii. 53. 1 *Περσικὰ σημεῖα*, iii. 11. 11 *Ἀττικὸν σημεῖον*) with the particular *παράσημον ἐπίσημον* which distinguished one ship from another.

548. *στοᾶς*, the 'Long Colonnade' in the Peiraeus. Pausanias i. 3. It was built by Pericles to serve as a corn-store. In Demos. xxxiv. 37 we are told that during a famine bread and meal were sold at relief prices in the Dockyard and the Long Colonnade.

549. *τροπωτήρων*, the leather straps by which the oars were fastened to the oar-tholes (*σκαλμοί*). *τροποῦσθαι* in 553 is to fit these straps. Aesch. Pers. 375 *ναυβάτης τ' ἀνὴρ τροποῦτο κώπην σκαλμὸν ἄμφ' εὐήρετμον*. The confused enumeration in this and the following lines is meant, of course, to suggest the confused clamour in the dockyard.

*κάδους ὠνούμενων*, 'of haggling for jars.' Herwerden's *κάδων, ὦνωμένων*, i.e. *μεθύοντων*, is ingenious but unlikely. Even in an ἄκρατος δημοκρατία sailors do not join their ship dead drunk. Further, the brutal plainness of *ὦνωμένων* would spoil the delicate suggestion in *ὕπωπιον*.

550. The provisions are of the sort purchased by men starting on a campaign (Schol.). Eq. 600 *πριάμενοι κώθωνας οἱ δὲ καὶ σκόροδα καὶ κρόμμνα*. Thuc. viii. 100 speaks of *ἄλφιτά τε καὶ τᾶλλα ἐπιτίθειν*. Comedy lays the stress on the provocative garlic.



551. The mention of wreaths and flute-girls 1094 n. suggests one last carousal ending in ὑπόπια, black eyes. Eubulus fr. 94 recommends the reveller to stop at his third glass—ὁ δὲ τέταρτος οὐκέτι | ἡμέτερός ἐστ' ἀλλ' ὕβρεος· ὁ δὲ πέμπτος βοῆς· | ἔκτος δὲ κώμων· ἑβδομος δ' ὑποπίων.

552. κωπίων, the planing of oar-spars, τύλων, trenails, θαλαμίων, sc. κωπῶν: oars being fitted with thongs.

554. αὐλῶν, κελυστῶν to be taken separately; not 'of boatswains' pipes'. The boatswain (κελευστής) directed the rowing, it was the τριηραύλης who played the inspiring air on the flute. Pollux i. 96 clearly distinguishes the two persons. προσθετόν δὲ τοῦτοις καὶ τριηραύλην καὶ κελυστήν. Cf. Plut. Alc. 32 αὐλεῖν μὲν εἰρεσίαν τοῖς ἐλαύνουσι Χρυσόγονον τὸν Πυθιονίκην, κελεύειν δὲ Καλλιπίδην. Athen. xii. 535. So in Ran. 207 Charon responds to the κατακέλευε δῆ with his ὦπ ὕπ, ὦπ ὕπ: it is the song of the Frogs that corresponds to the air on the flute.

νιγλάρων, a high-pitched tune, a μέλος αὐλημάτων Poll. ii. 82. Cf. Eupolis 110 τοιαῦτα μέντοι νιγλαρέων κρούματα, Pherecr. 145. Probably νιγλάρων refers to the flute of the τριηραύλης, συριγμάτων to the boatswain's fife.

555. τὸν δὲ Τήλεφον οὐκ οἶόμεσθα; a quotation from the Telephus. Thesm. 517 ff. ταῦτ' οὐ ποιοῦμεν τὰ κακά; νῆ τὴν Ἄρτεμιν | ἡμεῖς γε· κατ' Εὐριπίδην θυμούμεθα | οὐδὲν παθοῖσαι μείζον ἢ δεδράκαμεν; Hitherto D. has been speaking undisguisedly of Sparta. With this line he takes up his rôle again, and lays his head on the block to await judgement.

557 ff. The division of the Chorus into two ἡμιχόρια is now turned to dramatic purpose. It is not correct to say that 'the Chorus now divides'. The division is normal in the Old Comedy; the ἡμιχόρια formally unite in the Exode 1232 n. (Kaibel, Hermes 30, pp. 71-87; Zielinski, Die Gliederung, p. 249 ff.; Couat, in Mélanges Henri Weil, p. 39 ff.; J. H. White, An unrecognized Actor in Greek Comedy, Harvard Studies xviii. pp. 103-29). Thus is explained (1) the number of the Comic chorus—twenty-four as compared with the early Tragic chorus of twelve; (2) the epirrhematic structure, ode and antode instead of strophe and antistrophe. The word ἀντάδειν itself implies a change of person. Pollux iv. 107 ὁπότεν γὰρ ὁ χορὸς εἰς δύο μέρη τμηθῇ, τὸ μὲν πρᾶγμα καλεῖται διχορία, ἑκάτερα δὲ ἡ μοῖρα ἡμιχόριον, ἃ δὲ ἀντάδουσιν ἀντιχόρια.

The altercation 557-65 is in trimeters, and must have been declaimed by single speakers. Van Leeuwen rightly divides the lines between the coryphaeus and the leader of the second ἡμιχόριον. Presumably the coryphaeus was also the leader of the first half-chorus, though Couat seems to hold that the Comic chorus



consisted of twenty-four members + the coryphaeus, each ἡμιχόριον having its own subaltern chief as well. At 557 the first leader attempts to browbeat Dicaeopolis. The second ἡμιχόριον has been won over to his side, and their leader reiterates their approval 560-1. In 562-3 the first half-chorus make a threatening demonstration against the Spartophile; the second half-chorus interpose 564-5. The first leader now calls for Lamachus, appealing for aid in the emotional dochmiacs. Cf. 358, 383, 490. Lamachus issues from his house, armed cap-à-pie, 572 n. The second ἡμιχόριον jeer at his panoply (575) in language which Dicaeopolis, who affects to be beside himself with fear, does them the flattery of imitating in 578.

557. ἀληθές always with retracted accent in this ironical signification. 'Really'! *itane*?

560. καὶ . . γε, 'Yes . . and.' The speaker goes one better. Xen. Symp. ii. 5 ἀκούεις ταῦτα, ὦ νιέ; ναὶ μὰ Δία, ἔφη ὁ Σ., καὶ χρῆταί γε.

563. 'His hardihood will cost him dear.' οὔτι χαίρων αὐτ' ἐρείς Ran. 843. οὔτι is not found in Comedy except in this phrase οὔτι χαίρων, οὔτι χαίρήσων Vesp. 186, and in the interrogative οὔτι πον. For similar survivals in Comic Diction see 45 n. In 809 οὔτι R, οὐχὶ A B C, we should certainly read οὐκὶ the Megarian form. (Pökel, Neue Jahrb. 137, p. 246.) In Pax 316 οὔτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται we should probably read οὐχί. Meineke's χαίρων is very dubious, and καὶ νῦν may quite well stand, the καὶ emphasizing the adverb as in the Homeric καὶ τότε δῆ.

564. οὗτος σὺ, to arrest the onset of the first ἡμιχόριον. This use of οὗτος is found in Tragedy. O. C. 1627 ὦ οὔτος οὔτος, Οἰδίπους, Aj. 89 ὦ οὔτος Αἴας. It occurs (a) in questions οὔτος τί πάσχεις; Av. 1044, (b) with imperatives οὔτος ἐγείρου Vesp. 395, (c) in exclamations ὦ μιὰρὸς οὔτος. For the addition of σὺ which imparts 'a certain roughness to the phrase' (Jebb on O. C. 1627) cf. Thesm. 610 αὐτὴ σὺ ποῖ στρέφει; 'Avast there!'

οὐ μενείς; The courteous form often lends an ironical bitterness to the command. Phil. 975 ὦ κάκιστ' ἀνδρῶν, τί δρᾷς; | οἷκ' εἶ, μεθεῖς τὰ τόξα ταῦτ' ἐμοὶ πάλιν;

εἰ θενείς: the fut. indic. in the protasis of 'minatory and monitory sentences' 316 n. θείνω: an old tragic word which fell out of ordinary Attic, but survived in quotidian usage. ἀράσσειν is such another Eccl. 977.

565. αὐτὸς ἐρθήσει τάχα, 'you yourself will be "horsed" double-quick.' Not a metaphor from the wrestling-school. The antithesis with θενείς pointed by αὐτός makes the reference clear.

Herodas iii. 60 κοῦ Κόκκαλος; κοῦ Φίλλος; οὐ ταχέως τοῦτον | ἀρείτ' ἐπ' ὧμου; Latin *catomidiare*.

566. βλέπων ἀστραπάς, 'Lamachus of the lightning glance,' 95 n. Cf. the Homeric πῦρ ὀφθαλμοῖσι δεδορκώς and the English 'looking daggers'. The boldness of language is comparable to the use of ἀελλοπόδων for ὠκυπόδων.

567. 'Grim-crested': Eur. Andr. 459 εἰς γυναῖκα γοργὸς ὀπλίτης φινείς. In our passage φανείς has the same notion as the Latin *præsens* in *præsens deus*, the sudden succour of a protecting god.

568. ὦ φυλέτα, 'fellow tribesman': see note on δημόται 319. Lamachus belonged to the deme Oe (Arist. und Athen. ii. 172 n.). Oe and Acharnae were both parts of the tribe Oineis. For the repeated ὦ before the vocative cf. 475 n.

The reading of 569 is uncertain. In spite of H. Schmidt, *Antike Compositionslehre*, Zielinski, op. cit. pp. 57, 566-71 do not correspond to 490-5, and do not, as antode, begin the second half of an epirrhetic syzygy. It is impossible to suppose that 568 was originally an iambic senarius. Who would have been at the pains to re-cast it into excellent dochmiacs? <sup>1</sup> In 569 the MSS. vary between εἴτε τις ἔστι ταξίαρχος ἢ στρατηγὸς ἢ A Γ C and εἴτε ἔστι τις . . . B Ald. R omits ἢ στρατηγὸς ἢ. Bergk gets a dochmiac line by following R and inserting *τις* after *ταξίαρχος*. But of the six examples of repeated *τις* cited in Kühner-Gerth ii. 1. 665 only two are relevant. In Eur. Or. 1219, for example, φύλασσε δ' ἦν τις, πρὶν τελευτηθῇ φόνος, | ἢ σύμμαχος τις ἢ κασίγνητος πατρὸς—ἐλθὼν ἐς οἶκους φθῇ the second adheres closely to σύμμαχος, σύμμαχος τις κτλ. being an analysis of the first indefinite *τις*. Xen. Cyr. i. 6. 11 οἷε τι, ἔφη, ἡττόν τι τοῦτ' εἶναι αἰσχρόν; Eur. Andr. 734 ἔστι γάρ τις οὐ πρόσω | Σπάρτης πόλις τις are more comparable. But this is a difficult reading to restore by conjecture. I follow Van L. in omitting the first *τις*, probably a diplography of the *τε* in εἴτε, and reading 569 as an iambic trimeter; I do not believe however that εἴτε ἔστι can mean 'vel si quis alius taxiarchus', a meaning which we do not require. It is simply 'be he taxiarch or general or engineer, let some one haste to my aid'.

570. Herwerden supports the conjecture *τευχομάχας*, 'requiri gregarii militis notionem'; cf. Rhesus 3 *τευχοφόρος*. But after the specific words *ταξίαρχος* and *στρατηγός* his *τευχομάχας* could not mean *gregarius miles*; the taxiarch and the general are also 'men in armour'. *τειχομάχας*, the master of military engines and ingenuities, is quite in place. The Athenians prided themselves

<sup>1</sup> Zielinski is very bold: 'dass er verderbt ist, folgt schon aus dem gleichen Anfang mit v. 566.'

on their skill in this branch of warfare. Thuc. i. 102 *ὅτι τειχομαχεῖν ἐδόκουν δυνατοὶ εἶναι*. In Nub. 479-81 Strepsiades takes *καιναὶ μηχαναὶ* in the military sense; *ἴν' αὐτὸν εἰδὼς ὅστις ἐστὶ μηχανὰς | ἤδη πρὸς τοῦτοισι πρὸς σὲ καινὰς προσφέρω*. | —τί δέ; *τειχομαχεῖν μοι διανοίη πρὸς τῶν θεῶν*;

571. 'Now they have me on the hip.' Nub. 1047 *ἐπίσχεσ' εὐθὺς γάρ σ' ἔχω μέσον λαβὼν ἄφυκτον*, 551 *ὡς ἅπαξ παρέδωκεν λαβὴν Ὑπέρβολος*. This grip meant defeat. Eccl. 260 *μέση γὰρ οὐδέποτε ληφθήσομαι*. Here the phrase is hardly metaphorical.

Lamachus issues forth in a burlesque of the taxiarch's uniform, the purple chlamys, the helmet with two plumes (1103) and a triple aigrette (1109), sword and shield, the latter embossed with the Gorgon-head. The three crests were the regulation quota, Pax 1173 *μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων | τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πάνυ*. The two feathers—Van Leeuwen is surely wrong in assuming that there were four, cf. 1103 *ἐνεγκε δεῦρο τὼ πτερὼ τὼ κ τοῦ κράνους*—have no warrant in military usage. Some of the helmets on South Italian vases show a plume without a crest. But the combination of crests and plumes is purely tragic. The helmet of *Ἐννάλιος* in the Phlyakes-vase (Brit. Mus. iv. F 269) shows both crest and plume. The helmet of Heracles on the Assteas-vase at Madrid, representing a tragic scene, has three crests and two plumes like that of Lamachus. If Dicaeopolis has the pointed cap, Lamachus has the hero's headgear. He uses the sonorous language of tragedy, *ρήματα βόεια | ὀφρὺς ἔχοντα καὶ λόφους*, *δεῖν' ἅττα μορμωπά* Ran. 924; he plays Achilles to D.'s Telephus. Some such intervention can be traced in the original play when Agamemnon had been all but won over by the famous *ρήσις*.

573. 'Whither turn the moil of war?' *κυδοιμός* is the din of battle, Il. v. 593; *Κυδοιμός*, 'Hurly-burly,' the slave of Polemos in Pax 255.

574. 'Who hath roused my Gorgon from her buckler-case?' The braggadocio's shield bears a Gorgon-head, like the shield of Agamemnon and Athena. Il. xi. 36 *τῇ δ' ἐπὶ μὲν Γοργῷ βλοσυρῶπις ἐστεφάνωτο*. It was a common enough device in the fifth century. Lys. 560 *ὅταν ἀσπίδ' ἔχων καὶ Γοργόνα τις κᾶτ' ὦνῃται κορακίνους*. Alcibiades substituted an image of *Ἔρως*, Plut. Alc. 16. In Pax 561 the word is used for the shield itself *ἥπερ ἡμῶν τοὺς λόφους ἀφείλε καὶ τὰς Γοργόνας*.

575. *ἥρως* as a title of honour given to warrior-chiefs is common in Homeric style. The point of *Λάμαχ' ἥρως* may simply be that the braggadocio does not belong to these degenerate days, he is not *οἷοι νῦν βροτοὶ εἶσιν*: so Pyrgopolinices is another Achilles, Mil. Glor. 59. But the word is probably used with rather more malign

nancy. Rutherford on Babrius 63 seems to regard the belief in the evil influence of heroes as a late superstition. We have it, however, in Aves 1490 εἰ γὰρ ἐντύχοι τις ἥρω | τῶν βροτῶν νύκτωρ Ὀρέστη, | γυμνὸς ἦν πληγείς ὑπ' αὐτοῦ | πάντα τὰ πιδέξια and the Schol. there οἱ ἥρωες δὲ δυσόργητοι καὶ χαλεποὶ τοῖς ἐμπελάζουσι γίνονται . . . ἀποπλήκτους μὲν ποιεῖν δύνανται, τὸ δὲ ὠφελὲς οὐ κέκηνται. διό μοι δοκοῦσι καὶ οἱ τὰ ἥρωα παριόντες σιγὴν ἔχειν, ὡς Μύρτιλος ἐν Τιτανόπασί φησιν: cf. also Menander fr. 459. The ἥρωας was the revenant of the fifth century. We may suppose that when he appeared he was armed cap-à-pie; in Vesp. 823 it is mentioned as singular that Lycus has no arms: οὐκοῦν ἔχει γ' οὐδ' αὐτὸς ἥρωας ὢν ὅπλα. This tallies well with D.'s pretence of being tongue-tied before the panoply of Lamachus.

τῶν λόφων καὶ τῶν λόχων, 'what crests and cohorts!' Müller, Strübing, 500 ff., and Gilbert, Beitr. 172 ff., see an allusion to the ill-fated Aetolian expedition in which Lamachus had taken part: (1) hero of crests and cohorts; (2) hero of kopjes and ambushes. But this sense of 'hero' is quite modern, and it would be difficult to reconcile the use of the genitive with Greek idiom. Van L. reads πτίλων, as the λόχοι were not in evidence. This gives good sense. But it would be unsafe to assume that Lamachus is not accompanied by a small armed posse; Zielinski quotes the analogy of the Proboulos in the Lysistrata.

576. οὐ γάρ: in an indignant question, Ran. 25 οὐ γὰρ φέρω γ' ὧ;

577. κακορροθεῖ, a distinctly tragic word; could only be used in parody. Thesm. 896 ξένη, τίς ἡ γραῖς ἡ κακορροθοῦσά σε; The Schol. derives the line from the Telephus. In 577<sup>b</sup> it is probable, therefore, that Lamachus speaks in the words of Achilles.

578. ἀλλά, in entreaty, 403 n.

580. οὐκ οἶδά πω. Van Leeuwen's οὐκ οἶδ' ἔτι is tame. The MSS. reading gives a good sense. Dicaeopolis will know what he said, when he recovers from his funk; cf. 581-2.

581. ὑπὸ τοῦ δέους. When one noun governs another noun in the genitive case and is itself governed by a preposition, it is generally used without the article. Nub. 164 ὑπὸ βίας τοῦ πνεύματος, Thesm. 894 ἐπὶ κλοπῇ τοῦ χρυσίου. This phrase is the only exception in Aristoph., always ὑπὸ τοῦ δέους τινός, never ὑπὸ δέους.

εἰλλυγιῶ belongs to a large class of verbs in -άω and -ιάω, including (1) desideratives derived from (a) nouns, expressing natural animal instinct καπρᾶν κυνᾶν, (b) verbs, but through the medium of an existent or hypothetical verbal noun, τομᾶν, φονᾶν, θανατᾶν, μαθητιᾶν, κλαυσᾶν, &c.; (2) verbs indicating a morbid state, derived from (a) name of part of body affected, βουβωνιᾶν, ἑτερεγκεφαλᾶν,



χολᾶν, (b) nouns indicating disease, λεπρᾶν, ναυτιᾶν, or adjective describing it, μαργᾶν, ὥχριᾶν, (c) name of thing affecting health, φαρμακᾶν, ἰοσκυμᾶν, κακοδαιμονᾶν. For full lists see Rutherford, N. P. p. 153; Zacher, *Aristophanesstudien* i. 12.

582 carries on the burlesque of the tragic scene. Accius, *Telephus* 7 'aufer terricula atque animum iratum comprime'.

ἀπένεγκέ μου τὴν μορμόνα, 'take away your bugaboo.' τὴν μορμόνα is a surprise for τὴν Γοργόνα. Pax 474 ᾧ Λάμαχ' ἀδικεῖς ἐμποδῶν καθήμενος. | οὐδὲν δεόμεθ' ὠνθρωπε τῆς σῆς μορμόνος. Mormo, in nursery language Mommio, was one of the bogey-men of antiquity 575 n. Theocr. xv. 40 οὐκ ἀξῶ τυ, τέκνον' μορμῶ, δάκνει ἵππος, Xen. Hell. iv. 4. 17 ὡς οἱ σύμμαχοι φοβοῦντο τοὺς πελταστὰς ὥσπερ μορμόνας τὰ παιδάρια; cf. μορμολύκη (*Schreckenswolf*), Strabo 19, μορμολυκεῖον Thesm. 417, Phaedo 77 E.

583. Lamachus complies, ἰδού. The shield is laid on the ground bottom upwards, ostensibly to hide the Gorgon-head. D. however means it to serve as a basin. τὸ πτερόν in 584 is odd. Merry's explanation, which differentiates between πτερόν, 'the whole plume,' and πτίλον, 'one feather,' will not stand, for Lamachus' helmet had two plumes. 1103 ἔνεγκε δεῦρο τῷ πτερῷ τῷ 'κ τοῦ κράνους. Bachmann need hardly have cited Cratinus fr. 253 μὼν βδελυγμία σ' ἔχει; | πτερόν ταχέως τις καὶ λεκάνην ἐνεγκάτω to prove 'una tantum penna opus esse illi vomituro'. He would read φέρε νυν ἀπὸ τοῦ κράνους ἐμοὶ πτερόν. Meineke's μοι δὸς πτερόν is against Aristophanic usage; when the verb precedes its object, as here, the order is always δὸς μοι except in Ach. 458 ἀλλὰ μοι δὸς ἐν μόνον where the metre is intractable. Sobolewski supposes that D. points to the one he wants. I prefer to take τὸ πτερόν as 'the feather', he has the basin. Lamachus is needlessly obtuse.

Scenes of this description seem to have been common in the old Comedy, Ach. 6 n., Plut. Praecep. Reip. 4 Πλάτων ὁ κωμικὸς τὸν Δῆμον αὐτὸν ποιεῖ . . . αἰτοῦντα λεκάνην καὶ πτερόν ὅπως ἐμέσῃ, Plaut. Rud. ii. 6. 26 'Animo male fit, contine quaeso caput'. The juxtaposition of πτερόν and λεκάνην in Plato as in Cratinus supports my view that τό here is the semi-proverbial use.

585. 'There's a plumelet for you.' πτίλον is the dimin. of endearment, in grotesque contrast with the Brobdignagian plume.

587. For the use of the future see 485 n. Lamachus can hardly take in the horrid truth.

588. πτίλον γάρ ἐστιν, given to D. by MSS. 'A plumelet, you call it?' But it is almost certainly an interrupted expostulation, and should be given to Lamachus. 'That feather, let me tell you' — is an ostrich feather, and not fit for such base uses, cf. 1105.

589. κομπολακίου: a comic coinage from κόμπος and λακίον. 410 n., Ran. 961 κομπολακίον. Merry suggests 'boastard', Tyrrell 'puffin-strutter'. 'Humming-bug' may meet the case. ἄρα here subjoins a conjectural answer to preceding question. Eccl. 365 τίς τῶν κατὰ πρωκτὸν δεινός ἐστι τὴν τέχνην; | ἄρ' οἶδ' Ἀμύνων; ἀλλ' ἴσως ἀρνήσεται.

590. 'Thou shalt die the death.' 'No, no, Lamachus.' MSS. have again the middle form τεθνήξει, but the active is certainly right. ὡς τεθνήξων ἴσθι νυνὶ 325 n. For deprecating μηδαμῶς cf. 324 n.

591. οὐ γὰρ κατ' ἰσχύν ἐστιν, 'non enim vi agitur haec res.' Blaydes, apparently supplying τὸ πρᾶγμα as subj. of ἐστιν, as in the common ellipse with προχωρεῖ παρέχει, &c. Meineke's σοῦστί (σοί ἐστιν) gives an easier use of κατά. 'You are not strong enough for that,' sc. τὸ ἐμὲ ἀποκτείνειν.

592. 'Why don't you strip me? Your arms are à souhait.' εὖοπλος, in allusion to the lance, shield, casque, and other accoutrements of Lamachus.

593. In this line Lamachus speaks of himself as στρατηγός: in 1073 he is a taxiarch. On this seeming inconsistency Müller-Strübing founded his extraordinary theory that 593-619 were written at the last moment, and inserted in the completed play just before its production at the Lenaea. He argued that the elections took place in winter, and that Lamachus had been elected to the generalship after the play was composed (op. cit. 498 ff.). Gilbert (Beiträge 173-5) so far accepted this view, but, fixing the date of the elections in the ninth prytany, suggested that Lamachus had just been made στρατηγός at an extraordinary election held to fill the place of Procles, who was killed in Aetolia. Zielinski (Glied. 52 ff.) held that 593-619 were inserted after the Lenaea in place of the original Agon. Wilamowitz (Aus Kydathen 80-3) proposed to eject 593 altogether, and transfer 577<sup>b</sup> to fill its place. He objects to 577<sup>b</sup> οὗτος σὺ τολμᾷς πτωχὸς ὢν λέγειν ταῦδε; on the ground that (1) Lamachus has not yet received any insolence; and (2) he does not know whether Dicaeopolis is poor or not. As to (1), the word κακορροθεῖ in 577 is sufficient evidence for Lamachus; as to (2), Wilamowitz has forgotten the Telephus costume. The simplest explanation is to suppose that we have here a continuation of the Telephus-scene. There is no real inconsistency between 593 and 1073. 593 is a parody or a quotation of the words of Achilles: τὸν στρατηγόν is the tragic term (Antig. 8, Philoct. 264 and *passim*), not that of fifth-century usage. There is no lack of point. We now know that the elections took place in the seventh prytany, Febr.-March (Ath. Pol. 44), the month after the production of the Acharnians. Lamachus was now prosecuting his candidature. It may be presumed that he did so with some confidence, in view of his

wounds in Aetolia and the war-spirit prevalent in Athens. Aristophanes has a hit at this cocksurenness in τὸν στρατηγόν, in which the audience would see a double sense; cf. Catullus lii. 3 'per consulatum peierat Vatinius'.

594. D. now jumps up from the block, throws off the Telephus disguise, and comes to business. 'Με πτωχός!' 'Why, who are you?' πτωχός is a mendicant (ἀλλοτρίους πτώσσειν οἴκους, Hes. Op. 393): πένης is the word for honest poverty. Plut. 552-4 πτωχοῦ μὲν γὰρ βίος ὃν σὺ λέγεις, ζῆν ἐστιν μηδὲν ἔχοντα | τοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἔργοις προσέχοντα, | περιγίγνεσθαι δ' αὐτῷ μηδὲν, μὴ μέντοι μηδ' ἐπιλείπειν.

595-7. Good examples of the comic use of patronymic. The compound sums up the character, the -δης gives the air of a family name. In Lucian's Somnium the beggar who comes in for a fortune changes his name from Simon to Simonides. εἴπατε τῷ πτωχῷ τούτῳ μὴ κατασμικρύνειν μου τοῦνομα· οὐ γὰρ Σίμων ἀλλὰ Σιμωνίδης ὀνομάζομαι (§ 14). Simonides does not mean 'Son of Simon'. The termination suggests that the bearer is one of the τετρασύλλαβοι, a member of a house with a name that runs in the family, the name in this case being Σιμωνίδης. The father of Euripides is sometimes called Mnesarchus, sometimes Mnesarchides. κοίρανιδαι (Soph. Antig. 940) does not differ from κοίρανοι except by an added air of distinction. Euelpides is merely εὐελπῖς.

σπονδαρχίδαι, place-hunters, the Tapers and the Tadpoles of the day. Xen. uses σπονδαρχίας of a candidate for office (Symp. i. 4). σπεύδειν and σπουδή often refer to political intrigue, σπονδαὶ ἐταιρειῶν ἐπ' ἀρχάς Theaet. 173 D, σοφοὶ σιγῶσι καὶ σπεύδουσιν εἰς τὰ πράγματα Eur. Ion 599.

For the formation cf. Vesp. 185 ἀποδρασιππίδης, Hipponax fr. 134 συκοτραγίδης, Batrachom. 246 Κραυγασίδης, Athen. 162 Α ὀφρυνασπασίδαι (from ὀφρὺς ἀνασπῶντες), ζηταρετησιάδαι (from ἀρετὴν ζητοῦντες). Pseudo-patronymics of this sort abound in Plautine Comedy. Poen. 54 Pultiphagonides, Pseud. 988 Polymachaeroplages, and especially Persa 702-5.

598. ἐχειροτόνησαν γάρ με. If this refers to the military office held by Lamachus, it proves that he was a taxiarch, not a lochagos, 1073 n. We learn from Arist., Ath. Pol. 61. 3 that taxiarchs were χειροτονητοί, whereas lochagoi were appointed by the taxiarch.

κόκκυγίς γε τρεῖς, 'yes (γε), by two or three cuckoos.' L. and S. quote Hesych. ἐπὶ ὑπονοηθέντων πλειόνων εἶναι καὶ ὀλίγων ὄντων—'who gave their votes over and over again, so as to seem far more than three; just as when a cuckoo cries, the whole place is full of cuckoos.' One does not see how they did this. The point is rather that the election did not provoke general interest, Demos. De Cor.

149 προβληθεὶς πυλαγόρας οὗτος καὶ τριῶν ἢ τεττάρων χειροτονησάντων ἀνερρήθη: and the electors, being on the other side from Diaeopolis, were not conspicuous for their intelligence. The cuckoo is the type of *κουφότης* everywhere. Plato fr. 64 ἀβελτεροκόκκυξ ἡλίθιος περιέρχεται. Νεφελοκοκκυγία is Gowkland. All Fools' Day marks his return. In German folk-lore Gauchsberg and Narrenberg are synonyms.

599. ταῦτ' οὖν . . . βδελυττόμενος: not consistent with his previous declarations But D. is using the *argumentum ad hominem*.

601. οἴους σέ. In support of this construction Merry quotes Plato, Symp. 219 D ἀνθρώπῳ τοιοῦτῳ οἷῳ ἐγώ, Demos. Androt. 77 οὐδ' οἴοισπερ σὺ χρώμενοι συμβούλοις, Aeschin. 2. 151 τρισμυρίους κιναίδους οἴουσπερ σύ. In the two latter passages there is a var. lect. οἷος which should certainly be adopted, unless in Androt. 77 we should read οἴοισπερ σοί. The MSS. reading is grievously ambiguous; Dindorf, Bekker, Blass read οἷος. The Symp. passage is not relevant, ἀνθρώπῳ τοιοῦτῳ οἷῳ ἐγώ οὐκ ἂν ὄμην ποτ' ἐντυχεῖν. Here we should read either νεανίας οἷος σύ, or, as I prefer, οἴους σέ, the whole phrase being attracted by the ordinary rule. Thuc. vii. 21 πρὸς ἄνδρας τολμηροὺς οἴους καὶ Ἀθηναίους.

Kühner-Gerth ii. 2, p. 413 accepts the construction οἴους σέ, the subj. of the adjective clause not being assimilated to the relative. 'This is only possible when that subj. and the attracted relative are different in number.' But the only really valid parallel is Xen. Hell. i. 4. 16 οὐκ ἔφασαν δὲ τῶν οἴωνπερ αὐτὸς ζῶτων εἶναι καινῶν δέισθαι πραγμάτων. αὐτός is of course quite exceptional, as it would change its meaning with a change of case.

διαδεδρακότας. Müller-Strübing 529 ff. and Gilbert, Beitr. 157 refer this to the rout in Aetolia—*die davongelaufen sind*. But this is regularly ἀποδεδρακότας. διαδιδράσκειν is to shirk military service altogether; cf. διαδρασιπολῖται Ran. 1014. And it is difficult to fit this in with the other details of the picture. In Aetolia, if the young men ran away, the old men certainly did not stand fast in the ranks.

602. ἐπὶ Θράκης. ἐπί = *ad, apud*. 'Ad loca significanda rei alicui vel regioni adiacentia' Sobol. Prep. p. 165. It is used (a) absolutely, as here; (b) with χωρία, Pax 283 τὰπὶ Θράκης χωρία; (c) with article only, Av. 1369 τὰπὶ Θράκης. The phrase is always used of the Greek colonies on the coast of Thrace.

603 ff. For the use of the plural see 270 n. Müller-Strübing and Gilbert assume that these lines refer to the στρατηγοί of 426-5. Πανουργιπαρχίδας, according to Gilbert (Beitr. 166), refers to Hippocrates, son of Ariphron and nephew of Pericles. The nickname νέοι Πεισιστρατίδαι had been given to the house of Pericles



(Plut, Pericl. 16). Hippocrates was now its oldest representative. If Pericles was Hipparchus, Hippocrates might be known as Hipparchides. In *Τισαμενοφαινίππους* Gilbert traces an allusion to Hipponicus, the son of Callias. Phaenippus was the historical ancestor of the family, a generation before Peisistratus. On this view *Τισαμενο-* is simply red-headed. Tisamenus, the father of the tragic poet Acestor, was nicknamed *Σάκας*: the Sakae were a Scythian tribe: therefore *Τισαμενο-* is simply 'Scythian'. Now Cratinus had sneered at Hipponicus as Scythian *διὰ τὸ πυρρὸν εἶναι*. Hesych. s.v. *Σκυθικός*. This is joking with difficulty. For another view see Müller-Strübing, p. 553.

604. About Chares<sup>1</sup> we know nothing at all. *ἐπὶ ἀμαθίᾳ διεβάλλετο* Schol. He may have been some unknown prince near the unknown Eion, which Simonides captured by stratagem, Thuc. iv. 7.

*Χάοσιν*. The Chaones were a warlike Epirote tribe which in 429 joined the Ambraciots in an attack on Acarnania. The choice of the name is prompted by the pun on *χάσκειν*. Eq. 78 *ὁ πρωκτός ἐστιν αὐτόχρημ' ἐν Χάοσιν, | τῷ χεῖρ' ἐν Αἰτωλοῖς, ὁ νοῦς δ' ἐν Κλωπιδῶν*.

605. *Γερητοθεοδώρους*, 'people like the bald-headed son of Theodorus.' Gilbert refers this to Procles, son of Theodorus, who with Demosthenes conducted Athenian operations in Aetolia. *Γέρης* occurs again in Eccl. 932 *σοὶ γὰρ φίλος τίς ἐστιν ἄλλος ἢ Γέρης*; where the Schol., as here, explains it by *φαλακρός*. As there is an interval of thirty-five years between the plays it must have been a character-name.

*Διομειαλαζόνas*, 'Captain Bobadils from Gascony.' Etym. Magn. *Διομειαλαζόνas* τοῖς ὑπερηφάνους εἶπεν Ἀριστοφάνης. ἀπὸ τῆς Διομείας δῆμον τῆς Ἀττικῆς ὅπου ἡλαζόνεον οἱ ἐκεῖ ἐνοικοῦντες. Editors explain the word as *γελωτοποιοί*, so named from the Feast of Heracles (Diomeia) at which they gave their performances. But Diomeia was not the only Attic deme with an evil reputation of its own. *Ἀχαρνεύs* = rough, uncouth, 179 n.; *Προσπάλτιος* = litigious, Eupolis *Προσπάλτιοι*, Etym. Magn., p. 288; *Αἰξωνεύs* = malicious gossipper, cf. *αἰξωνεύεσθαι* = *κακῶs λέγειν*, Suidas s. v. *Αἰξωνείa*, Plato, Laches 197 c *οὐδὲν ἐρῶ πρὸς ταῦτα ἔχων εἰπεῖν ἵνα μή με φῆs ὡs ἀληθῶs Αἰξωνείa εἶναι*.

Gilbert sees here an allusion to Demosthenes and the small success of the Aetolian expedition. Demosthenes belonged to the deme Aphidna.

<sup>1</sup> I now see that Chares is identified by H. Weber with the *Χάρης* mentioned in Schol. Eq. 834 as one of the Athenian *στρατηγοί* at Mitylene (Aristophanische Studien, p. 61 ff.). If so, *οἱ παρὰ Χάρητι* would be dispatch-bearers, or Special Commissioners detailed to assist in the settlement of the island.

606. Shortly before the beginning of the winter of 426-5, after a second Sicilian embassy, the Athenians resolved to dispatch a new fleet of forty ships against Sicily, Thuc. iii. 115, iv. 2. Pythodorus, son of Isolochus, had been sent on immediately with a small squadron to supersede Laches. Sophocles and Eurymedon were to follow with the remainder (Thuc. iii. 115). The latter did not set sail till after the production of the Acharnians (iv. 2. 48), but had already been designated (Gilbert, l. c.). Καταγέλα is παρὰ προσδοκίαν for Κατάνη. For the pun cf. fr. 618 ὑπὸ τοῦ γέλωτος εἰς Γέλαν ἀφίξομαι.

These identifications are based on the assumption that Aristoph. is here caricaturing the στρατηγοί of the year 426-5. But that is itself more than doubtful. <Xen.> Ath. Pol. i. 3 states expressly that στρατηγοί were not paid officials; οὔτε τῶν στρατηγιῶν οἰονταί σφισι χρῆναι μετεῖναι οὔτε τῶν ἱππαρχιῶν. γινώσκει γὰρ ὁ δῆμος ὅτι πλείω ὠφελείται ἐν τῷ μὴ αὐτὸς ἄρχειν ταύτας τὰς ἄρχας ἀλλ' εἰν τοὺς δυνατωτάτους ἄρχειν· ὁπόσαι δ' εἰσὶν ἀρχαὶ μισθοφορίας ἔχουσαι καὶ ὠφελείας εἰς τὸν οἶκον, ταύτας ζητεῖ ὁ δῆμος ἄρχειν. Boeckh seems to hold that generals were paid (Staatshaushaltung ii. 23. 24), but he cites only two instances, Xen. Cyr. Exped. vii. 6. 1, 3. 10, both in regard to the hiring of Greek troops as mercenaries, which are obviously irrelevant. μισθορχίδης (στρατωνίδης seems to imply a non-military charge. In 610 it is a question of going on embassies. In 613 Lamachus has been an ambassador. No Athenian army went to Ecbatana, but an Athenian ambassador, possibly Lamachus himself, may have visited the Chaones. Further, unless Dicaeopolis is referring to embassies in 599 ff., his statement is hardly exact. Cf. lines 125-33. Διομειαλαζόντας reminds us of ἕτερος ἀλαζὼν οὗτος (135). This gives a natural sense for διαδεδρακότας. 'Young men shirk military service in order to go on lucrative embassies.' In 426-5 Athens was straining every nerve to strengthen her position. Embassies to Thrace and to Persia figure in the Acharnians.

608. ἀμηγέπη—in some way or another—'by hook or crook,' ἐνὶ γέ τῳ τρόπῳ. Later it became an Attic affectation. Cf. Lucian, Ixixiph. 21 ἄρξαι δὴ ἐμέιν. βαβαί. πρῶτον τουτί τὸ μῶν, εἶτα μετ' αὐτὸ ἐξελήλυθε τὸ κᾶτα, εἶτα ἐπ' αὐτοῖς τὸ ἦ δ' ὅς καὶ ἀμηγέπη καὶ λῶστε καὶ δῆπουθεν καὶ συνεχὲς τὸ ἅττα.

609. ἐτεόν: ἀληθῶς (Suidas) in appealing questions. 'Really, Mr. Collier.' It is found in Aristoph. only, 322 n.

610. εἰη R, ἐν ἡ ceteri, ἐνὶ Suidas. (1) The Schol. reading εἴη interprets ἐκ πολλοῦ, ἔνος being akin to *senex*. See L. and S. (2) Elmsley suggests ἐνὶ = ἰδοῦ. That form is not found, but gives good sense. (3) Oxford editors offer ἐν ἡ οὔ; which seems to me

impossible. I had thought of the obvious τί δῆ; 'Wie in aller Welt? das ist offenbar nicht möglich.' Dicaeopolis affects to be amazed: note the dramatic ἀνέενυσε. But μίαν seems to be much more probable. 'Have you ever gone on a single embassy?' For the ellipse of the feminine substantive cf. Il. ii. 379 ἔς γε μίαν βουλεύσομεν.

611. 'You see! He shakes his head. And yet he is a sober working-man.' On καίτοι γε without intervening word see Neil, Eq. p. 194. 'All that was gained in the Porson-Hermann period is at stake if καίτοι γε is allowed for the fifth century,' Wilam. Herakl. i. 247. Blaydes gives a number of instances, most of which are susceptible of easy correction. Here καιτοῦσιν γε is quite plausible. But there seems to be no reason why we should not accept καίτοι γε throwing stress on the τοι, 'and surely', as well as καίτοι . . . γε throwing the stress on intervening word.

612. The form Δράκυλλος is in itself unobjectionable. A Δράκης appears in Lys. 254, Eccl. 293. The dimin. -υλλος pertains to names of persons in humble life. Cf. Ξένυλλα Thesm. 633, Herodas' Γυλλίς, Lucian's Μ'κυλλος, &c. But Reiske's 'Ανθράκυλλος (Colley) from ἄνθραξ is extremely probable: all the other names are drawn from the charcoal-trade, Μαριλάδης from μαρίλη, Εἰφορίδης, 'Porter,' from εἶ φέρειν, Πρινίδης, 'Oakhurst,' from πρίνος. 'Anthrax' is the name of a cook in Aulularia 287, and it is frequent in the Byzantine Age along with names like Καρβέας, Καρβόνοψις.

Leo finds in Aristophanes the source of the significant names of the Plautine Comedy. 'Es ist genau die Art der alten Komödie mit ihren Δικαιοπόλις und Φειδιππίδης . . . dort sind auch die Τισαμενοφαίνιπποι und Γερτοθεόδωροι und überhaupt die kühnen Wortbildungen die auch bei Plautus neben den Namenbildungen stehen' (Plautinische Forschungen 98). But it is much more probable that the Plautine usage is suggested by the Comedy of Epicharmus and its offshoots in Magna Graecia. Significant names are much more common in the mime than in developed drama. Cf. e.g. in Epich. Κόλαφος (of a pedagogue), θυγατέρας Πιέρου καὶ Πιμπληίδος (Peredia and Peribesia—of the Muses); in Sophron Θυννοθήρας (of a fisherman), Κοικία (from κοικύλλειν), 'Ρόγκα from ῥέγκειν; in Theocritus Πραξίνδα *animum labori intendens* (of the busy housewife), Εὐνόα (a well-trained slave), Δίνων (of an erratic husband, ὁ πάραρος τῆνος), &c.

613. τὰ Ἐκβάτανα. Names of countries, lands, and towns are used without the article unless they are anaphoric. Here the τὰ marks the proverbial expression. So τὴν Αἴγιναν 653; Aegina was in the foreground of interest. Ecbatana was the Athenian Eldorado, Lucian, Timon § 42 ὦ Μίδα καὶ Κροίσε καὶ τὰ ἐν Δελφοῖς

ἀναθήματα, ὥς οὐδὲν ἄρ' ἦτε πρὸς Τίμωνα καὶ τὸν Τίμωνος πλοῦτον, ᾧ γε οὐδὲ ὁ βασιλεὺς ὁ Περσῶν ἴσος.

614. ὁ Κοισύρας. Almost all that we know of this person is that he cannot be identified with the wealthy Alcibiades. The name was proverbial. Nub. 46-8 ἔπειτ' ἔγλημα Μεγακλέους τοῦ Μεγακλέους | ἀδελ-φιδῆν ἄγροικος ὦν ἐξ ἄστεως, | σεμνήν, τρυφῶσαν, ἐγκεκοισυρωμένην. Nub. 800 κᾶστ' ἐκ γυναικῶν εὐπτέρων τῶν Κοισύρας. The Schol. identifies Κοισύρα with (1) the daughter of Megacles, who married Peisistratus, or (2) the wife of Alemaeon, the father of that Megacles. Müller-Strübing, p. 523, sees in ὁ Κοισύρας an allusion to Hippocrates, the son of Aripbron and nephew of Pericles. But if the Schol. is right in placing this *grande dame* among the Alemaeonidae at all, we need not go further than Μεγακλῆς Μεγακλέους τοῦ Ἴπποκράτους Ἀλωπεκῆθεν, scribe to the ταμίαι τῆς θεοῦ about this date, C. I. A. i. 122. He is mentioned along with Lamachus in a fragment of the Γεωργοί (Kock 106), Λάχητα, Μεγακλέα καὶ Λάμαχον.

615. ἔρανος: originally a sort of picnic, a meal to which each guest contributed his share. Od. i. 226, Ach. 1137 n. Later any sort of contribution. (1) A whip round among a man's friend's when he is in difficulties, ἔρανον εἰσφέρειν. The relief was generally regarded as a sort of loan. The Grumbler in Theophrastus is chiefly impressed by the fact that 'he will have to refund the money to every subscriber, and be grateful besides as if he had been done a favour!' (Char. 22). (2) The subscription to a club, also called ἔρανος, here perhaps a dining-club like that mentioned in Plato, Laches 179 B, of which Lysimachus and Melesias were members. Either sense will suit this passage: (1) 'tired of making up a purse to pay their debts'; (2) 'because of their debts and club-subscriptions', sc. 'left unpaid.' For the idiom in (2), *res pro defectu rei*, cf. Plut. 147 ἔγωγέ τοι διὰ μικρὸν ἀργυρίδιον | δοῦλος γε-γῆναι (i. e. for the want of it), Il. i. 93 οὗτ' ἄρ' ὁ γ' εὐχολῆς ἐπιμέμ-φεται, οὗθ' ἐκατόμβης, Demos. xxix. 16 ἐν ᾗ καὶ περὶ χρημάτων καὶ περὶ ἀτιμίας ἄνθρωποι κινδυνεύουσιν.

616. 'Whom only the other day all their friends were advising to "stand clear", like people emptying slops in the evening.' Aristophanes deprecates this unsavoury custom in fr. 306 μήτε ποδάνυκτρον θύραζ' ἐκχεῖτε μήτε λούτριον. It is one of the terrors of town life to Juvenal, 'patulas defundere pelves,' Sat. iii. 277. 'Gare l'eau' may have been a well-known cry from the windows of Paris, but 'gardy loo' is certainly not to be heard now even in the oldest parts of Edinburgh, as Dr. Merry seems to imagine. Herwerden, however, vouches for the continuance of the custom in the south of Spain, 'morem ad quem hoc loco alluditur ante



dimidium fere saeculum in Hispania meridionali adhuc viguisse cum meo damno expertus novi' (Vindic. Aristoph. 9).

618. 'Oh sacred democracy! Must this be borne?' Lamachus invokes the democracy, for that is his stand-by. It is *χειροτονία* that is impugned.

620. 'Well, I at least will ever war.'

622. *ναυσὶ καὶ πεζοῖσι*: sociative dative, which is specially frequent in the military sphere. Thuc. i. 61 *ἐπορεύοντο τρισχιλίοις μὲν ὀπλίταις ἑαυτῶν, ἱππέεσι δὲ ἑξακοσίοις*.

623. *δε . . . γε*, in retort as usual, 203 n.

625. 'Free trade with me, but not with Lamachus.' For the charge of construction cf. Theocr. v. 136 *οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν | οὐδ' ἔποπας κύκνοισι*. So far as this passage goes the dative *Λαμάχῳ* might well be taken as parallel with the other datives. D. is serving Lamachus with his own sauce. Athens placed an embargo on Megarian trade with Athens. Dicaeopolis places an embargo on Lamachus' trade with him. That embargo Lamachus seeks to have removed in 959 ff. But in the parallel passage 720-2 *ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις | ἔξεστι . . . ἐφ' ᾧ τε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή*, the condition annexed *ἐφ' ᾧ τε πωλεῖν* is quite pointless unless *Λαμάχῳ δὲ μή* is to be taken with it as well as *πρὸς ἐμέ*.

*πωλεῖν* is to offer for sale, *venditare*; *ἀποδόσθαι*, to sell, *vendere*. Theophr. Char. 15. 1 *καὶ πωλῶν τι μὴ λέγειν τοῖς ὠνούμενοις πόσον ἂν ἀποδοῖτο ἀλλ' ἐρωτᾶν τί εὐρίσκει*. *ἀγοράζειν* here = to buy. Except in this phrase it generally means to attend the *ἀγορά* with or without the intention of buying. But Moeris' distinction *ἐν ἀγορᾷ διατρίβειν Ἀττικοί, ὠνεῖσθαι Ἑλληνικοί* is not quite absolute, as a reference to L. and S. will show. Asyndeton is common in such phrases: (1) where the two words are opposed *δάκνειν δάκνεσθαι* Ran. 861, *ἔκτεινον ἐκτείνοντο* Eur. Suppl. 700; (2) where the second repeats the first with greater particularity *ἔπαιον ἐρράχιζον* Aesch. Pers. 426, *παιούσι κρεοκοπούσι* 463, *χωρῶμεν ἐγκονῶμεν* Soph. Aj. 811.

PARABASIS. The actors have left the stage. The chorus wheel round and frankly address the spectators. *κομμάτιον* 626-7 tetr. anap., a short formula of transition; Parabasis proper 621-58, tetr. anap., the poet's apologia; *μακρόν* or *πνίγος* recited in a single breath, anap. dimeters, a challenge to Cleon: Ode 665-75, Cretics, an invocation of the Muse of Acharnae: *ἐπίρρημα* 676-91, tetr. troch., the plaint of the veterans; Antode 692-701, Cretics, an appeal for justice: *ἀντεπίρρημα* 702-18, tetr. troch., a development of the theme of the *ἐπίρρημα*. The first three were delivered by the Coryphaeus; Ode and Antode by the two half-Choruses; *ἐπίρρημα* and *ἀντεπίρρημα* by their respective leaders.

627. ἀποδύντες: stripping off the masks and stage-costume, if stage-costume there was. On the occurrence of this word in the parabasis and on the personal allusions in the manner of Plautus and Shakespeare, and the absence of canonic forms in the Exodos, Zielinski founds his theory that the parabasis was originally the epilogue of an Attic Comedy. ἀποδύναι is, however, used elsewhere of laying aside impediments, Lys. 615, cf. 637, 662, 686; and it occurs outside the parabasis in Thesm. 656 τῶν θ' ἱματίων ἀποδύσας (Poppelreuter, De Com. Att. Primordiis 32-5).

τοῖς ἀναπαίστοις: always of the tetram. anap. of the parabasis. Eq. 503, Pax. 735, Av. 684. Cf. Hesych. οἱ ἀνάπαιστοι· τὰ ἐν ταῖς παραβάσεσι τῶν χορῶν ἄσματα.

ἐπίωμεν, 'pitch into our anapaests.' ἐπιθέσθαι marks the *élan* of Alcibiades in Plato, Alc. 105 c οὐδ' ἐπιθέσθαι τοῖς ἐκεί πράγμασι.

628. ἐξ οὗ γε. The γε opens the statement of the case as γάρ commonly, Aesch. Prom. 700, Neil, Eq. p. 200.

ὁ διδάσκαλος is sometimes taken to refer to Aristophanes himself. This is an abuse of language. διδάσκαλος and ποιητής are often interchangeable, simply because the poet was originally the trainer as well. Pax 738 ἄξιός ἐναί φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν, where the reference is to the content of the drama. But either the relationship of Aristophanes to Callistratus was known, or it was not known. If it was not known, then there is no place for Aristophanes here at all. If it was known, then nothing could justify the application of the technical term διδάσκαλος to the poet, who was known to be other than the trainer. The Pax passage is irrelevant, for Aristophanes produced the Pax in his own name. Further, the connexion of thought in 632, 633 shows that ποιητής also refers to Callistratus. Callistratus is nominally the author as well as the trainer in the strict sense. It is just because of his dual capacity that χοροῖσιν ἐφέστηκεν can stand. Such a phrase could not be applied to the writer of the libretto *per se*.

629. 'He has never yet come forward to tell the house how clever he is.'

πρός = *coram*, as in 632.

θέατρον originally applied to the spectators. Cratinus fr. 329 καὶ τῷ θεάτρῳ τότε νοσῆσαι τὰς φρένας, Eq. 233 τὸ γὰρ θέατρον δεξιόν, 1318, Pax 735, Hdt. vi. 21 καὶ δὴ καὶ Φρυγίχῃ δράμα Μιλήτων ἄλωσιν διδάξαντι ἐς δάκρυα ἔπεσε τὸ θέητρον. In the sense of stage-buildings it is first found in Thuc. viii. 93, α θέητρον in the Peiraeus. Cf. Demos. Meid. 59 ὥς δ' ἐπληρώθη τὸ θέατρον. The old sense persists in literature, e.g. Arist. Poetics 13 τὴν τῶν θεάτρων ἀσθένειαν (sentimentality).

**δεξιός:** a favourite word with Aristoph., oftener of the shrewd critic than of the gifted poet (*σοφός*). Cf. Eq. 233.

630. *ταχύβουλος μετάβουλος δυσβουλία* are frequently applied to the Demos in Comic parabases. Eccl. 797 *ἐγὼ δὲ αὐτοὺς χειροτονοῦντας μὲν ταχύ, | ἄττ' ἂν δὲ δόξῃ ταῦτα πάλιν ἀρνούμενους*, 473-5 *λόγος γέ τοί τις ἔστι τῶν γεραιτέρων | ὅσ' ἂν ἀνόητ' ἢ μῶρα βουλευσώμεθα, | ἅπαντ' ἐπὶ τὸ βέλτιον ἡμῖν συμφέρειν*. The story ran (*τοι*) that *δυσβουλία* was the fatal gift of Poseidon when he was worsted by Athena in the struggle for the patronship of Attica. Athena was able to turn their evil counsels to fortunate issues; cf. *Nubes* 587-9. A salient instance was the atrocious sentence passed upon Mitylene in 427, *Thuc.* iii. 36-50.

631. i. e. in the Babylonians. Cf. 377-82 n.

633. 'The poet vows that he is worthy a rich guerdon at your hands.' See line 8 n. Pax 918 *πολλῶν γὰρ ὑμῖν ἄξιος Τρηνγαῖος ἀθμονεὺς ἐγώ*, *Eur. Hec.* 309 *ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς . . . θανών*.

634. *ξενικοῖσι λόγοις*, 'the flattering speeches of ambassadors.' The reference is to Gorgias of Leontini who came to seek Athenian aid in 427, and to the rhetorical figures with which he bedizened his style. Cf. *Diodorus* xii. 153 *τῷ ξενίζοντι τῆς λέξεως ἐξέπληξε τοὺς Ἀθηναίους ὄντας εὐφρεῖς καὶ φιλόλογους*. The effect of his oratory seems to be more picturesquely described in *Ar.* fr. 68 *ἀνέχασκον εἰς ἕκαστος ἐμφερέστατα | ὀπτωμέναις κόγχαισιν ἐπὶ τῶν ἀνθράκων*.

635. *χαννοπολίτας*, *gobe-mouches*, 'gaping cits,' belonging to *τῇ Κεχηναίων πόλει* Eq. 1263. For the formation cf. *μικροπολίτης*, *διαδρασιπολίτης*.

636. *ἀπὸ τῶν πόλεων*. In prepositional attributes with a verbal substantive the article is often omitted. *Thuc.* ii. 52 *ἡ ξυγκομιδὴ ἐκ τῶν ἀγρῶν ἐς τὸ ἄστυ*. Here *ἀπὸ τῶν πόλεων* is to be taken with *ἐξαπατῶντες* as well as with *πρέσβεις*. *Lysias* xii. 34 *ῥαδίαν ὑμῖν τὴν διαψήφισιν περὶ αἰτοῦ πεποιήκεν*. *Thuc.* ii. 38 *ὦν καθ' ἡμέραν ἡ τέρψις τὸ λυπηρὸν ἐκπλήσσει*.

637. *ἰοστεφάνους*, 'the city of the violet crown.' This beautiful epithet was coined by Pindar *ὦ τὰι λιπαραὶ καὶ ἰοστεφάνοι καὶ αἰόιδμοι*, *Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι* fr. 76, *ἰοδέτων λίσχετε στεφάνων, τῶν ἐαριδρόπων λουβάν* fr. 75; and adopted by Aristoph. in Eq. 1323 *ἐν ταῖσιν ἰοστεφάνοις οἰκεῖ, ταῖς ἀρχαῖαισιν Ἀθήναις*. The primary reference is to the profusion of violets in Attica. Pax 577-9 *τῆς ἰωνίως τε τῆς πρὸς | τῷ φρέατι τῶν τ' ἐλαῶν | ὦν ποθοῦμεν*.

638. *διὰ τοὺς στεφάνους*, 'at the mention of crowns.' The

article takes the place of our inverted commas. 152 n, 640, 804, Eq. 124. 847, &c.

ἐπ' ἄκρων τῶν πυγιδίων, 'you could scarce keep your seats for delight.' 'Walking on tip-toe' is often used of eager anticipation or exultation. Eur. El. 840 ὄνυχας ἐπ' ἄκρους στάς, Ion 1166 ἐν δ' ἄκροισι βὰς ποσίν. It is here adapted to the physical needs of ἐκάθησθε.

639. λιπαράς: an epithet that brought Pindar 10,000 drachmae. Isocr. xv. 166. It was eagerly adopted, Ar. fr. 110 δὲ πόλι φίλη Κέκροπος, αἰτοφνὲς Ἀττική, | χαίρε λιπαρὸν δάπεδον, οὐθαρ ἀγαθῆς χθονός, and persisted for centuries in eulogy of Athens. Lucian, Demos. 10 οὐκ Ἀθῆναι μὲν αὐτῷ πατρὶς αἱ λιπαραὶ καὶ ἀοίδιμοι καὶ τῆς Ἑλλάδος ἔρεισμα. It does not refer to fertility of soil, Thuc. i. 2 τὴν Ἀττικὴν διὰ τὸ λεπτόγεων ἀστασίαστον οὔσαν. λιπαρός originally meant 'viscous', 'unctuous,' cf. the Homeric λίπ' ἐλαίῳ. Then from the sheen of oil, 'shining, splendid,' cf. λιπαροὶ τὸ πρόσωπον Plut. Ages. 29 with φαῖδρος λάμποντι μετώπῳ Eq. 550. Most editors are content to see a pun on the two senses, 'shining' and 'sheen', ἀφύαι were cooked in oil, 'though the praise that he gave you was praise for sardines'. But this gives no real sense to τιμὴν; anything cooked in oil might be called λιπαρά, e.g. a cabbage is ῥάφανος λιπαρά. Willems<sup>1</sup> is certainly right in distinguishing two sorts of ἀφύαι, one very small and gleaming white, the other coarser and darker. Athen. vii. 285 B τῆς ἀφύης ἡ μὲν λευκὴ καὶ λίαν λεπτὴ καὶ ἀφρώδης . . . ἡ δὲ ῥυπαρώτερα ταύτης καὶ ἀδροτέρα διαφέρει δὲ ἡ καθαρὰ καὶ λεπτὴ. Here λευκὴ = λιπαρά, just as in fr. 109 ἄρτος λιπαρός = white bread (ἄρτους ῥυπαρούς Athen. 246 A, the dark bread of everyday use. λιπαραὶ is thus an epithet for *high-class* sardines.

640. ἤρετο ἄν: indic. with ἄν in iterative use. The imperf. is the commoner tense in Aristoph., Nub. 854-5 ἀλλ' ὅτι μάθοιμ' ἐκάστοτε, | ἐπελανθανόμεν ἄν εἰθὺς. This construction is not found in Homer, in Aeschylus, or in Pindar; and only once in Sophocles, in Euripides, and in Thucydides. On the other hand there are fifty instances in Aristophanes, the imperf. being twice as common as the aorist (R. C. Seaton, Class. Rev. 1889). Iterative ἄν therefore belongs to the pedestrian style.

642. δημοκρατοῦνται, 'how they are governed,' taking the δημο- as quiescent. Cf. An. 995 γεωμετρήσαι βούλομαι τὸν ἀέρα, Xen. Anab. vii. 6. 4 ἀλλ' ἡ δημογωγεί τοὺς ἄνδρας ὁ ἀνὴρ; but δημοκρατεῖσθαι seems to be purposely used in an odd sense 'how the democrats in your colonies are governed by your democracy'.

643. ἀπάγειν, the technical term in this connexion. C. I. A. i. 257

<sup>1</sup> Bulletin de l'Acad. Roy. de Belgique, 1903.



αἶδε τῶν πόλεων αὐτὴν τὴν ἀπαρχὴν ἀπήγαγον, Vesp. 707 εἰσὶν γε πόλεις χίλιναι αἱ νῦν τὸν φόρον ἡμῖν ἀπάγουσιν. The prep. is used of something that is due, as in ἀποδιδόναι, ἀπαιτεῖν, ἀποφέρειν.

645. παρεκινδύνευσ', of a bold deed: in Ran. 99 of a *risqué* expression αἰθέρα Διὸς δωμάτιον ἢ χρόνον πόδα. The latter use passed into the language of literary criticism.

646. οὕτω πόρρω ὅτε can hardly be taken as the equivalent of οὕτω πόρρω ὥστε. Van L. compares 736-7 τίς δ' οὕτως ἄνους | ὅς ἰμέ κα πρίατο; But there is no analogy; *qui* for *ut* would not justify *cum* for *ut*. Elmsley deletes the δέ and puts a full stop after ἤκει. For this explanatory οὕτως cf. Av. 736 ὥστε παρέσται | κοπιᾷν ὑμῖν ὑπὸ τῶν ἀγαθῶν | οὕτω πλουτήσετε πάντες. It is awkward, however, to make πόρρω refer to the Greek colonies, which were less remote than Susa and Ecbatana. Richards' ὄντως is not open to this objection. Cf. Xen. Hipparch. v. 9 ὄντως γὰρ οὐδὲν κερδαλεώτερον ἐν πολέμῳ ἀπάτης, ὅποτε γε καὶ οἱ παῖδες ὅταν παίζωσι ποσίνδα, δύνανται ἀπατᾶν.

It seems possible, however, to take οὕτω δέ simply 'and so'. The Greek envoys spread the fame of Aristophanes. For ὅτε = *si quidem*, explaining not the fact but the statement of the fact, cf. 401 n., Eq. 1112 καλὴν γ' ἔχεις ἀρχήν, ὅτε πάντες ἄνθρωποι δεδιάσι σε.

647. For the Spartan embassies to Persia cf. 64 n. In the early winter of 425 Artaphernes, the Persian ambassador to Persia, fell into the hands of the Athenians. The king's dispatch ran ... πολλῶν γὰρ ἐλθόντων πρέσβεων οὐδένα ταῦτα λέγειν. εἰ οὖν βούλονται σαφὲς λέγειν, πέμψαι μετὰ τοῦ Πέρσου ἄνδρας ὡς αὐτόν Thuc. iv. 50.

650. γεγενῆσθαι gives perfectly good sense, 'had become the better men and would make it manifest in the war, with this poet as their adviser.' On the pretty conceit 647-51 the Scholiast makes the stolid remark τοῦτο δὲ χαριεντιζόμενος ψευδῶς λέγει.

652. προκαλεῖσθαι takes two accusatives like verbs of demanding. Eq. 796 αἱ τὰς σπονδὰς προκαλοῦνται, Plato, Euthyph. 5 Δ αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν. But often with prep. εἰς, ἐπί, πρὸς, to denote end or aim. Thuc. iii. 34 προκαλεσάμενος ἐς λόγους Ἰππίαν.

653. τὴν Αἴγινα. The article denotes the semi-proverbial expression. Aegina lay in the forefront of interest, 613 n., Nub. 214 ἀλλ' ἢ Λακεδαιμόνων ποῦ'στιν; Aegina had been a tribute-paying state since 457. It was part of the Spartan ultimatum in 431 B. C. that her autonomy should be restored. As soon as hostilities began Athens occupied Aegina and expelled the inhabitants. It seems probable that in the winter of 426-5 overtures of peace had actually been made by Sparta, postulating however the surrender of Aegina, to which Athens would not agree.

654. This line must be the merest *jeu d'esprit*. The poet referred to must have had some connexion with Aegina; he may have had an estate there. Müller-Strübing is ingenious (*Ar. und die hist. Krit.* 609). The poet cannot have been a cleruch, for the cession of the island would simply have meant his return to Athens. He must therefore have had possessions in Aegina before the expulsion of the Aeginetans. These would be confirmed to him as an Athenian citizen; but in a *restitutio in integrum* only the older title would be respected by the Aeginetans, and naturally with the stipulation that he should give up his Athenian citizenship. But even the litigious Athenian would find it hard to grasp this point in the limited time allowed by the coryphaeus. If the poet were specially associated with Aegina, it would be a fair assumption, in Comedy, that he would go with the island.

I take this personal reference, like all others in the *Acharnians*, to allude to Callistratus, the official author of the play. Schol. οὐδείς ἰστορήκεν ὡς ἐν Αἰγίνῃ κέκτηται τι Ἀριστοφάνης, ἀλλ' ἔοικε ταῦτα περὶ Καλλιστράτου λέγεσθαι, ὅς κεκληρούχηκεν ἐν Αἰγίνῃ μετὰ τὴν ἀνάστασιν Αἰγινητῶν ὑπὸ Ἀθηναίων. See *Introd.* III.

655. 'For he will tell you the honest truth in his comedies.' τὰ δίκαια again a reminiscence of the charge ἀδικίας εἰς τὸν δῆμον, 500 n. For the internal accus. cf. Xen. *Mem.* ii. 6. 25 τοῖς φίλοις τὰ δίκαια βοηθεῖν, and for the claim put forward on behalf of Comedy *Ran.* 686 χρῆσθ' αὖτ' ἐν πόλει | ξυμπαρανείν καὶ διδάσκειν.

657. ὑποτείνων, 'dangling before you.' Thuc. viii. 48 ὑποτείνοντος αὐτοῦ Τισσαφέρνη . . . φίλον ποιήσιν. This is generally taken to allude to the μισθὸς δικαστικός introduced by Pericles (*Ath. Pol.* 27. 3, *Plut. Per.* 9), and in 425-4 raised by Cleon from 1 obol to 3. But 'suborning a claque' seems to be the prominent idea; διδάξιν refers to the poet's activity. So the Schol. takes it οὐδέ τις μισθὸν διδοῖς, ἢ αὐτὸν ἐπαινέσωσι. For the claque in Greek theatres cf. Xen. *Mem.* i. 7. 2 πολλοὺς ἐπαινέτας παρασκευαστέον (for a mediocre flute-player), Lucian *xxiii.* 2, Alciphron *iii.* 71 σὺ δὲ ἡμῖν μετὰ τῶν συνήθων ἐπίσειε τοὺς κρότους ἵνα κἂν τι λάθωμεν ἀποσφαλέντες, μὴ λάβῃ χάραν τὰ ἀστικὰ μειράκια κλώζειν ἢ συρίττειν, ἀλλ' ὁ τῶν ἐπαινῶν κρότος τὸν θροῦν τῶν σκωμμάτων παραλύσῃ.

ἐξαπατῶλλον, 'gulling you.' Verbs in -ύλλω are coarsely colloquial. κικύλλειν *Thesm.* 852, μύλλειν *Theocr.* iv. 58, βδύλλειν, στωμύλλομαι, ὀγκύλλομαι.

658. κατάρδων, 'buttering you.' ἄρδεν is used of the genial influence of wine, *Eq.* 96, a metaphor from watering plants. The Schol. explains καταβρέχειν τοῖς ἐπαίνοις; cf. *Pind. Ol.* xi. 108 μέλιτι πόλιν καταβρέχων.

659. The μακρόν recited in a single breath, hence called πνίγος—

an anapaestic system forming a brilliant finale to the long anapaests. The personal allusion in *ἐμοί* is still to the poet. In the parabasis proper we generally find *ὁ ποιητής* or *ὁ διδάσκαλος ἡμῶν*. But *με* is used in Vesp. 1284, and there is a sudden change from the third to the first person in Pax 754. The suggestion that Aristophanes was himself the coryphaeus is improbable and unnecessary. The whole *πνίγος* is taken from a lost play of Euripides (Clement of Alexandria cites the original *πρὸς ταῦθ' ὅτι χρὴ καὶ παλαμάσθω . . . κοῦ μή ποθ' ἄλῶ κακὰ πράσσων*, Eur. fr. 910), with a sudden tumble into comic abusiveness at the close.

*πρὸς ταῦτα*, 'in face of this,' idiomatically used when the speaker has made up his mind, and nothing will induce him to change it; *προῖνδε, ὡς ᾧδ' ἐχόντων*. It is generally constructed with an imperative or its equivalent. Aesch. P. V. 992, 1043, Vesp. 1386, Eur. Med. 1358, Plato, Charmides 176 C *πρὸς ταῦτα βουλεύου ὃ τι ποιήσεις*.

*παλαμάσθω*: a distinctly tragic word; in paratragedy Pax 93-4 *ὑπὲρ Ἑλλήνων πάντων πέτομαι*, | *τόλμημα νέον παλαμησάμενος*, ridiculously coupled with the colloquial *ἄλφιστα*, 'bread and butter,' Nub. 176 *τί οὖν πρὸς ἄλφιτ' ἐπαλαμήσατο*;

661. *τὸ εὖ*, 'the right.' Agam. 159 *τὸ δ' εὖ νικάτω*, Eur. Herakl. 694 *τὸ γὰρ εὖ* | *τοῖς ὕμνοισιν ὑπάρχει*.

662. *οὐ μὴ ἄλῶ*. The aorist is the usual tense in these strong negative statements with *οὐ μὴ*. Soph. Aj. 560 *οὔτοι σ' Ἀχαιῶν μὴ τις ὑβρίση*, Av. 461 *τὰς σποιδὰς οὐ μὴ πρότερον παραβῶμεν*, Pax 1304, Lys. 492, &c. For the present cf. Rep. i. 341 C *οὐ μὴ οἷός τ' ᾔης*, O. C. 1024 *οὐ μὴ ποτε φυγόντες ἐπέυχονται θεοῖς*. The construction is not to be explained by ellipse of verb of fearing, Hdt. i. 84 *οὐ γὰρ ἦν δεινὸν . . . μὴ ἄλφ' κοτε*. *μὴ δὴ νῆας ἔλωσι*, 'they mustn't take the ships,' i.e. 'I fear they will' is the earlier use. *δεῖδια μὴ . . .* arose from *δεῖδια' μὴ . . .* The prefixing of *οὐ* to the apprehension gives the strong negation.

663. The language of poetry passes into the language of politics. *περί* = *εἰσα* in this phrase is frequent in the Orators and in inscriptions, *ἀγαθὸς καὶ φιλότιμος περὶ τὴν πόλιν* and the like. See Meisterhans 220-45. Similar reminiscences of official eulogy are *ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν* 696, *περὶ τὸν δῆμον καὶ τὴν πόλιν εἰσὶ δίκαιοι* Plut. 568.

664. *λακαταπύγων*, 'utterly depraved.' The old-fashioned *λα λαι λαι*, an intensive prefix, lingers in quotidian speech. Cf. *λάμαχος*, *λακρατείδης*, *λαίμαργος*, *λακατάρτος* = *ἄγαν κατάρτος* Photius 402. 5, *λιπόνηρος* Hesych. Similar intensive prefixes are (1) *βου*, Vesp. 1206 *ὦν βούπαις ἔτι*, Plut. 873 *βουλιμῖαν*, Eupolis *βούβρωστις*, Xenar-

clus 8 βούγλωττος γέρων; (2) ἵππο, Ran. 929 ἰππόκριμος, Pherecrates 131 ἰπποσέλιος, cf. Pferdenuss, Pferdebohne, 'horse-radish,' 'horse-chestnut,' Com. Adesp. 1021 ἰππόπορνος.

The Ode 665-75 is an invocation of the charcoal Muse of Acharnae. So the Knights appeal to Poseidon Hippios, the Clouds to Poseidon, Zeus, Aether, and Helios.

665. 'Come hither, thou glowing, fire-fraught, lusty Acharnian Muse.'

φλεγυρά in a double sense: (1) literal, of the charcoal fire; (2) metaphorical, of 'thoughts that breathe and words that burn'. ἔντονος: of a masculine strain. Pratinas ap. Athen. 624 F μήτε σύντονον δίδωκε μήτε τὰν ἀνειμέναν Ἰαστὶ μοῦσαν.

667. οἶον, referring forward to οὔτω—'Even as the spark leapeth from maple billets chafed by the quickening fan.' It cannot also refer back, and asyndeton is quite regular when the same thought is expressed in different terms, therefore put full stop after Ἀχαρνική. ἀνήλατο: gnomic or empiric aorist, the individual case represents the class, Menander 290 οὐδεὶς ἐπλούτησεν ταχέως δίκαιος ὦν. ῥίπῖς, *flabellum*, a sort of fan which served as bellows: ῥίπιζειν is used of fanning the flame of sedition Ran. 360. οὔριος, of a favouring breeze, was another Euripidean word; but it is a little difficult to believe with Kellog (Trans. Amer. Philol. Assoc. 1898) that οὐρία ῥίπιδι is a pun on Εὐριπίδης.

670. ἐπανθρακίδες, 'small fry,' ἀφύαι, τριχίδες, γόνος (Archest. ix), ἀφρός, μεμβράδες, generally cooked by broiling in red-hot embers. Arcestratus gives the recipe ἐν συκῆς φύλλοις σχοίνῳ κατάδητον ἄνωθεν, | εἴθ' ὑπὸ θερμῇν ὥσον ἔσω σποδόν, ἐν φρεσὶ καιρὸν | γινώσκων ὅπῳ ἔστ' ὀπτή, καὶ μὴ κατακαύσης. Cf. Sotades i. 26 ἀμίαν τε χήραν. . θρίοισι ταύτην ἄλις ἐλαδίῳ διεῖς | ἐσπαργάνωσα περιπάσας ὀρίανον, | ἐνέκρυσά θ' ὥσπερ δαλὸν εἰς πολλὴν τέφραν. Arcestratus, however, recommends the frying-pan for ἀφύαι, fr. ix ἐπὶ τηγάνου ὅπτα, | εὐώδη τρίψας ἄνθη λαχάνων ἐν ἐλαίῳ. They were done to a turn very quickly, Athen. 285 D διὰ τὸ μικροῦ δεῖσθαι πυρὸς ἐν τοῖς τηγάνοις οἱ περὶ Ἀρχέστρατον ἐπιβαλόντας κελεύουσιν ἐπὶ θερμὸν τηγανὸν σίζουσιν ἀφαιρεῖν ἅμα δὲ ἥπται καὶ σίζει καθάπερ τοῦλαιον εὐθύς. Hence the proverb ἰδὲ πῦρ ἀφύη.

παρὰκείμεναι, 'lying by' till the fire is ready. Herwerden's ἐπικείμεναι, sc. τῷ πυρί, is unnecessary. 'Served up' *appositae*, the usual rendering, will not stand, for this dish was served piping hot (Matron, Attic Dinner 81 οὗς ὁ μάγειρος | σίζοντας παρέθηκε φέρων, Pherecrates 173 ἀπὸ τηγάνου τ' ἔφασκεν ἀφύας φαγεῖν), and the sauce in which the fish were soured before serving (Cratinus 143 κἀπ' ἀνθρακίᾳς ὀπτήσας | εἰς ἄλμην τε καὶ ὀξύαλμην κἀτ' εἰς σκοροδάλμην | χλιαρὸν ἐμβάπτων, κατατρῶσομαι ὦ στρατιῶται, Vesp. 328 ἢ με κεραυνῶ



διατινθαλέφ | σπόδισον ταχέως | κάπειτ' ἀνελών μ' ἀποφυσίσας | εἰς  
ὀξάλμην ἔμβαλε θερμήν) is not yet ready.

671. *Θασίαν*, sc. *ἄλμην*, Thasian pickle. For ellipse of substantive cf. τοῦ Πραμνίου (οἴνου) Eq. 107, τετρακοσίους Κυζικηνοῦς (στατήρας) Lysias xii. 11. Cratinus use *Θασία ἄλμη* of the pungent wit of Archilochus εἶδες τὴν Θασίαν ἄλμην οἷ' ἅττα βαύξει fr. 6.

*λιπαράμπυκα*, 'with shining wimple,' borrowed from the Pindaric picture of Mnemosyne: here it refers to the oily scum gathering on the surface of the sauce.

672. *μάπτωσιν*. Various changes have been suggested on the ground that it is late in the day to begin to bake—*κάπτωσι* Meineke, *βάπτωσι* Blaydes, both rather absurd. The MSS. reading is quite genuine. Editors have confused *μάπτειν* with *πέττειν*. There were two sorts of bread at Athens. (1) *ἄρτος*—white bread, an article of luxury. Solon forbade it to be served in the prytaneum except on festal days: Matron gives it the place of honour in his δείπνα πολύτροφα—οὐ δὴ καλλίστους ἄρτους ἴδον ἢ δὲ μεγίστους | λευκοτέρους χιώνος, ἔσθειν δ' ἀμύλοισιν ὁμοίους, | τάων καὶ Δρομέης ἡράσσατο πεσσομενάων. It was baked (*πέττειν*) in the ordinary way. (2) *μᾶζα*—barley-bread, made of barley-meal, olive-oil and wine, milk, or honey. These ingredients were simply mixed together (*μάπτειν*); the firing, if any, was a matter of moments. The Australian damper must be something similar, so far as the process goes. The phrases are constant, ἄρτον πέττειν, μᾶζαν μάπτειν.

674. 'So do thou come with a swaggering, rustic, lusty song to me, thy fellow demesman.'

676. The epirrhema often takes the form of an expostulation. Nub. 576 ἡδικοιμέναι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον, Thesm. 830 πόλλ' ἂν αἱ γυναῖκες ἡμεῖς ἐν δίκη μεμψαίμεθ' ἄν. The sphere is that of politics; the chorus speaks in its own name.

The old men's complaint has nothing to do with the law ascribed to Peisistratus (Plut. Solon 31) τοὺς πηρωθέντας ἐν πολέμῳ δημοσίᾳ τρέφεσθαι. γραφάς 679, τοῦτ' ὀφλὼν ἀπέρχομαι 691 suggest that we have here to do with Treasury prosecutions. The enormous drain on the resources of Athens, amounting to not less than 4,760 talents in the seven years 483–26, had led to the imposition of an εἰσφορά or war-tax in the year 428–7. Apparently it had been levied with the same oppressive and inquisitorial methods as Demosthenes ascribes to Androton some seventy years later (356–5). Eq. 774 πρῶτα μὲν ἡνίκ' ἐβούλευον, σοὶ χρήματα πλείστ' ἀπέδειξα | ἐν τῷ κοινῷ, τοὺς μὲν στρεβλῶν, τοὺς δ' ἄγχων, τοὺς δὲ μεταιτῶν, | οὐ φροντίζων τῶν ἰδιωτῶν οὐδενός, εἰ σοὶ χαριόμην. Numerous prosecutions must have been instituted against defaulters, some

apparently on more or less unsubstantial grounds, Eq. 1358-61 *ἐάν τις εἴπῃ βωμολόχος ξυνήγορος* 'οὐκ ἔστιν ἰμὶν τοῖς δικασταῖς ἄλφιστα, | εἰ μὴ καταγνώσσεθε ταύτην τὴν δίκην.' | τοῦτον τί δράσεις, εἰπέ, τὸν ξυνήγορον; Such prosecutions would be instituted by the various boards elected by lot. But as these held office for one year only, great power fell into the hands of the semi-permanent officials, γραμματεῖς, ὑπογραμματεῖς, whose experience and knowledge of routine were indispensable. Müller-Strübing compares them to justices' clerks in England, as they are depicted in Fielding and Sir Walter Scott. Cf. Av. 1024 φαῦλον βιβλίον Τελέου: the mandate was issued by the ταμίαι τῶν τῆς θεοῦ, but it was shaped by their γραμματεῖς. Κηφισοδήμῳ in Ach. 705 is probably a comic perversion of Κηφισοφῶντι, the γραμματεὺς τῶν ἱερῶν χρημάτων in the Acharnians-year (Hist. Krit. 343). It was not a profession that made a bid for popular esteem, Eur. Tro. 425 ἐν ἀπέχθημα πάγκοινον βροτοῖς | οἱ περὶ τυράννους καὶ πόλεις ὑπηρεταί, Ran. 1083 κᾶτ' ἐκ τοιῶν ἢ πόλιν ἡμῶν | ὑπογραμματέων ἀνεμεστῶθη | καὶ βωμολόχων δημοσιθῆκων.

680. νεανίσκων marks the plain man's distrust of the new rhetoric. Andoc. iv. 22 τοιγάρτοι τῶν νέων αἱ διατριβαὶ οὐκ ἐν τοῖς γυμνασίοις ἀλλ' ἐν τοῖς δικαστηρίοις εἰσίν. Aristophanes often complains of the tyranny which the pupils of Protagoras and Thrasymachus exercise over defendants and jurymen alike, Daitaleis 198 (Lysistratus and Alcibiades ῥήτορες and συνήγοροι), Ach. 685, 716, Eq. 1358, Vesp. 482.

Gilbert (Beitr. 87-9) distinguishes three senses of συνήγορος: (1) the συνήγοροι in private suits corresponding to our advocates; (2) the ten κληρωτοὶ συνήγοροι who sat with the logistae; (3) συνήγοροι chosen by selection to look after the interests of the state in public cases. The young rhetors here mentioned belong to the third class. Both as rhetors and as συνήγοροι they incur the Aristophanic charge of λαλιά and εὐρυπρωκτία Nub. 1089, Ach. 716.

681. οὐδὲν ὄντας, 'good for nothing.' Eq. 1243 οὐκέτ' οὐδὲν εἰμ' ἐγώ. παρεξηλημένους—'played out'—a metaphor from the worn-out mouthpieces (γλωσσίδες) of pipes. Hesych. παρεξηλημένους' ὑπὸ γήρως τὸν νοῦν παρεξηλημένον ἔχων, ἀμυδρόν' μετενήκεται δὲ ἀπὸ τῶν ἐν τοῖς αὐλοῖς.

682. Ποσειδῶν ἀσφάλειος, 'who for Poseidon Supporter have only their crutch.' As Asphaleios Poseidon ensured safety from shipwreck. Heliodorus vi. 7 καὶ Ἑρμῆς μὲν κερδῶς Ποσειδῶν δὲ Ἀσφαλείος συνέμποροι καὶ πομποὶ γίνονται (Blaydes). There may be a pun on Poseidon and ποσίν, there is certainly one on ἀσφάλειος and σφάλεσθαι = to trip, Vesp. 1324 σφαλλόμενος προσέρχεται. The play on words is not uncommon even in serious poetry, Ἀπολλων Ἀπολλων ἀγνιᾶτ', ἀπόλλων ἐμός Agam. 1084. The βακτηρία is the

walking-stick ordinarily carried by the Athenian citizen, Nub. 541, Eccl. 150, 509, Plut. 272; it has nothing to do with the dicast's staff.

683. *τονθορίζοντες*, 'mumbling.' Lucian, *Bis Accus.* 4 *καὶ ἐς τὸ φανερὸν μὲν οὐ τολμῶσι λέγειν, ὑποτονθορίζουσι δὲ συγκεκυφότες.* Of inarticulate growling in Herodas vi. 7 *τὴν ἡμέρην ὅλην σε τονθορίζουσιν | καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.* τῷ λίθῳ does not refer to the βῆμα in the Pnyx, as in e. g. Pax 680 *ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ Πυκνί.* These Treasury prosecutions would not take place in the Pnyx, but before a Dicastery. For the tribunes of the law courts cf. Aeschin. in Ctes. 207 *τὸ τοῦ κατηγοροῦ βῆμα . . . τὸ τοῦ φεύγοντος.*

684 seems to mean 'seeing only the misty outlines of the case'. There is no point in this. I should prefer 'seeing nothing but the darkening of justice', if ἡλύγην could mean obscuring as well as obscurity. Hesych. ἡλύγη' σκιά, καὶ ἐπηλυγισμός, ἐπισκιασμός.

685. *ὁ δέ.* 'But the other (the γραμματεὺς instituting the prosecution) having made interest for young men to assist him, gets in a rapid blow.' For the invidious sense of *σπουδάσας* cf. 595 n., Eq. 1370 *οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται* where Neil translates 'by using private influence'. The *συνήγοροι* were *χειροτονητοί*, their election could be arranged. *ὁ δὲ . . . παίει* involves the principle 'qui facit per alium facit per se'. Parallels are not uncommon ἢ βουλὴ ἔδῃσεν (αὐτοὺς) Xen. Hell. i. 7. 3, *ὥς δὲ ἐκβῆναι τάχιστα ἐς γῆν Ξέρξην . . . ἀποταμῖν τὴν κεφαλὴν αὐτοῦ* Hdt. viii. 118. I do not think that this destroys the antithesis between young and old. The chorus complain of two things: (1) that there is a prosecution at all 678, 694-705; (2) of the weapons employed 680, 706 ff. While they stand deaf and blind beside the bar, the prosecutor brings the force and zest of youthful advocates against them. The ψήφισμα of 714 is to put this out of his power. Note that in the antepirrhema we seem to have mention both of the γραμματεὺς 705 n. and of the *συνήγορος* 706 ff.; Thucydides would not be attacked by two *συνήγοροι*. If that is so, we expect some mention of the γραμματεὺς in the epirrhema.

Van Leeuwen accepts Kontos' emendation *ἐάν τῳ σπουδάσας ξυνηγορῇ*. He reads *Κηφισοδήμου* in 705, taking Cephisodemus as the father of Euathlus.

Richards (C. R. 1901) suggests *ὁ δὲ νεανίας ἐπ' αὐτῷ* (accepted by Herwerden, Vind. Aristoph. 1906), comparing Sept. c. Theb. 447 *ἀνὴρ δ' ἐπ' αὐτῷ κεί στόμαργός ἐστ' ἄγαν | αἶθων τέτακται λῆμα.* He thinks some part of *τετάχθαι* unnecessary, in which I cannot concur; but suggests that *ἐπ' αὐτῷ* may be taken with *ξυνηγορεῖν*. The change of number and particularly the change of person is extra-

ordinarily difficult. It comes in naturally enough after the allusive *ἄνδρα Τιθωνόν* 688.

686. *εἰς τάχος*. Cf. Av. 805 *εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ* = *εὐτελῶς*. The word seems to have something of its later sense of 'rapidity of style'. Eccl. 581-2 *ἀλλ' οὐ μέλλειν ἀλλ' ἄπτεσθαι καὶ δὴ χρὴ τῆς διανοίας | ὥς τὸ ταχύνειν χαρίτων μετέχει πλείστον παρὰ τοῖσι θεαταῖς*.

*ξυνάπτων*, 'closing with his foe.' Hdt. iv. 80 *μελλόντων δὲ αὐτῶν συνάπτειν*.

*στρογγύλοις*, pithy, terse. *τὸ στρογγύλον* is one of the merits which Aristophanes will concede to Euripides, fr. 471 *χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ | τοὺς νοῦς δ' ἀγοραίους ἦττον ἢ 'κείνος ποιῶ*. Cf. Phaedrus 234 E *σαφὴ καὶ στρογγύλα καὶ ἀκριβῶς ἕκαστα τῶν ὀνομάτων ἀποτετόρνενται*. Later it became one of the technical terms of literary criticism. Dion. Halic. De Isocrate 11 *ἡ συστρέφουσα τὸ νόημα καὶ στρογγύλως ἐκφέρουσα*, Cicero's 'oratio pressa', Brutus 55. The whole of this line pictures the rhetor's attack, *εἰς τάχος παίει* marks the 'rapidity' with which he passes from point to point, *στρογγύλοις* the terseness of his style. Cf. the attack on rhetorical phraseology in fr. 198 (*καλοκάγαθῆιν*) . . . *οἷμ' ὦ Θρασύμαχε, | τίς τοῦτο τῶν συνηγῶρων τερθρεύεται*; where the anomalous *καλοκάγαθῆιν* suggests that *ξυνάπτων* may also be a term of style, referring to modish word-formations.

687. *ἀνελέκυσας*, 'has us up for cross-examination,' namely on the *λίθος* beside which they stand during his harangue.

*σκανδάληθρ' ἰστάς ἐπὼν*, 'setting word-traps.' The *σκανδάληθρον* was strictly the pin which kept up the *ρόπτρον* until the fatal nibble. Pollux x. 156 *τὸ μέντοι ἐνιστάμενον ταῖς μνάγρας παττάλιον σκανδάληθρον καλεῖται*. *ἰστάναι* is the *veinbum proprium*, Av. 527 *πᾶς τις ἐφ' ὑμῖν ὀρνιθεντῆς | ἴστησι βρόχους, παγίδας, ῥάβδους*.

688. *ἄνδρα Τιθωνόν*, 'worrying and flurrying and muddling old Methuselah.' The old age of Tithonus had become proverbial. 'Longa Tithonum minuit senectus,' Hor. Od. ii. 16. 30. *Κρόνος* is more common. Plato, Euthydem. 287 B *εἶτα οὕτως εἰ Κρόνος (antediluvian) ὥστε ἂ τὸ πρῶτον εἶπομεν νῦν ἀναμνήσκει*; Philonides fr. 15 *νυνὶ δὲ Κρόνον καὶ Τιθωνοῦ παππεπίπαππος νερόμισται* (Adam's great-great-grandfather). So *Ἰαπετός* as a term of reproach Nub. 998. For the clashing sounds cf. 222, 269 n., *κακοήθης δὲ ὦν, Αἰσχίνη, τοῦτο παντελῶς εὔηθες ὀήθης* Demos. De Cor. § 11.

689. *μασταρύξει*, 'mows and mumbles,' of inarticulate old age, *μαστιχᾶσθαι* Hesychius. Cf. Hes. Scutum 389 *ἀφρὸς δὲ περὶ στόμα μαστιχῶντι | λείβεται* (of the champing of a wild boar).

690. *λύζει*, 'sobs,' cf. *λύγδην ἔκλαιον* O. C. 1621. Meineke accepts



the variant ἀλύει vouched for by the Scholiast. This reading is generally rejected with contumely. Rutherford treats ἀλύει as distinctly tragic. In Vesp. 111 τοιαῦτ' ἀλύει, νουθετούμενος δ' αἰὲ μᾶλλον δικάζει its presence is motivated by the parody of Euripides' Sthenoboea τοιαῦτ' ἀλύει νουθετούμενος δ' Ἔρως | μᾶλλον πιέζει. But it may have had a colloquial currency of a person at the end of his resources. Alexis Κυβερνήτης 13 εἰδ' οἱ μὲν εὐποροῦμεν οἱ δ' ἀλύομεν, 'at our wit's end,' just the sense we want here. Further, it is supported by the paronomasia with δακρύει. On the other hand λύζει . . . δακρύει is something of an anti-climax.

693. περὶ κλεψύδραν, 'round your water-clocks.' The locality is designated by its most prominent object, the water-clock for measuring each speaker's allowance of time. So in the dicast's dreams ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν Vesp. 93. Cf. Eupolis fr. 159 εἰτ' αὐτὸν ὁ παῖς θύραζε | ἐξαγαγὼν ἔχοντα κλοιὸν παρέδωκεν Οἶνεί: it is probable that a statue of Oeneus stood near the barathrum, so that 'to hand over to Oeneus' is to cast into the barathrum. Hor. Sat. i. 6. 120 'obeundus Marsya' = *forum intrandum*.

698. ἄνδρ' ἀγαθὸν . . . περὶ τὴν πόλιν recalls the language of official eulogy 663 n. ὄντα is the imperfect partic., cf. Soph. Antig. 1192 ἐγώ, φίλη δέσποινα, καὶ παρῶν ἐρῶ. Here Μαραθῶνι marks the priority of time. So frequently a temporal adverb, Av. 75 πρότερον ἄνθρωπος ποτ' ὦν, Xen. Mem. iii. 5 οἱ πρότερον πορθοῦντες τὴν Βοιωτίαν. With the locative Μαραθῶνι ἐν is never required by metre, fr. 413 is corrupt. In Eq. 781 ὅς Μήδοισι διεξιφίσσω περὶ τῆς χώρας Μαραθῶνι scribes insert the prep. in cheerful disregard of metre. Cobet excludes the ἐν from all such locative forms (V. L. 30, N. L. 95, 308), 'passim adverbis loci Μαραθῶνι, 'Ραμνοῦντι, 'Ελευσίνι similibusque indocti Graeculi praepositionem ἐν perperam reddiderunt.' But this is too sweeping. Meisterhans cites no case of ἐν Μαραθῶνι before 315 B. C., but ἐν Σαλαμῖνι is regularly employed from the earliest times. Eq. 785 resists emendation ἵνα μὴ τρίβῃς τὴν ἐν Σαλαμῖνι, and the variation in Demos. De Cor. 208 must be intentional, μὰ τοὺς Μαραθῶνι καὶ τοὺς ἐν Σαλαμῖνι. . . .

699. ὅτ' ἤμεν, 'quum vigebamus,' Brunck. Lys. 666 ὅτ' ἤμεν ἔτι, Eur. Hec. 284 καὶ γὰρ ἦν ποτ' ἀλλὰ νῦν οὐκ εἴμ' ἔτι. But in these passages the ἔτι and the ποτε with antithesis to οὐκ εἴμ' ἔτι are required. Cf. Herodas vi. 54 ἦν μὲν κοτ' ἦν τις ἀλλὰ νῦν γεγήρακε, and the proverb ἄμμες ποκ' ἤμες Zenobius, Ath. ii. 92. The bare ὅτ' ἤμεν can mean nothing more than 'when we were at Marathon'.

In διωκόμεθα . . . ἀλίσκόμεθα there is a pun on the literal and the forensic sense of διώκειν. It may be rendered by the use of the Scotch law-term 'pursuer' for plaintiff. 'At Marathon we were

the pursuers, but now we are pursued by the arrantest knaves, and what is more, we are cast.' For the adverbial use of *πρός* cf. *Ran.* 419 *κᾶγωγε πρὸς*, *Eur. I. T.* 548 *τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεισέν τινα*.

702. *πρὸς τάδε*. For the ordinary use see 659 n. Here in less idiomatic sense, 'in reply to this.' *Μαρψίας* is obviously derived from *μάρπτειν*, 'grasping.' Müller-Strübing identifies the *Μαρψίας* here with the *Κτησίας* of 839 *κἂν εἰσὶν τις Κτησίας ἢ συκοφάντης ἄλλος*. Nicknames of the same metrical value as the real name are a common device in ancient literature. So the *Χρήμων*, whom Philocleon calls to his aid *Vesp.* 401, may represent the *Κτίσιων* mentioned in inscription in Rhangabe's *Ant. Hell.* ii. p. 374 *Ἐπίγονος ἔμπορος ἐμ Πειραιεὶ οἰκῶν ἀποφυγὼν Κτησίαν Κτήσιωνος Θορίκιον φιὰλῃ σταθμὸν ἦ'*. This inscription is dated about 380 B. C., so that this Ktesias would be a grandson of the Ktesias mentioned in *Ach.* 839. *συκοφαντία* was by way of being a hereditary trade at Athens. *Av.* 1432 *τί γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι*, 1451 *τὸ γένος οὐ καταισχυνῶ, | παππῶς ὁ βίος συκοφαντεῖν ἐστί μοι*.

703. The antepirrhema handles a specific case of the vexatious proceedings described in the epirrhema. Old Thucydides has fallen into arrears to the Treasury. He is harried by the ruthless *Κηφισόδημος* and by Euathlus, the youthful advocate. Aristoph. does not complain of the prosecution itself, but of the procedure. People must pay their debts, no doubt, but in common fairness pit youth against youth and eld against eld.

703. *τῷ*, neuter. 'How is it fair?' *Plut.* 48 *τῷ τοῦτο κρίνεις;* *Av.* 704 *πολλοῖς δῆλον*, 'many things make it plain.'

703. *ἡλικὸν Θουκυδίδην* = *τηλικούτον ἡλικὸς Θουκυδίδης*. For the attraction cf. *Nub.* 348 *ἦν μὲν ἴδωσι κομήτην . . οἶον περ τὸν Ξενοφάντου*, *Ecl.* 465 *τοῖσιν ἡλίκοισι νῦν*, *Ach.* 384 n. The Thucydides in question is almost certainly Thucydides, son of Melesias, who succeeded to the leadership of the aristocratic party on the death of Cimon. During his ten years' ostracism 442-32 his property had probably been neglected. 708 ff. can only refer to some one who was eminent in his day. The metaphor in *κατεπάλαισε* is peculiarly applicable to the son of Melesias, *Plut. Per.* 8. Being asked by Archidamus *πότερον αἰτὸς ἢ Περικλῆς παλαιεὶ βέλτιον, ὅταν, εἶπεν, ἐγὼ καταβάλω παλαιῶν, ἐκεῖνος ἀντιλέγων ὡς οὐ πέπτωκε νικᾷ καὶ μεταπίθει τοὺς ὀρώντας*, *Plato, Meno* 94 c *Θουκυδίδης δύο υἱέας ἔθρεψε, Μελησίαν καὶ Στέφανον, καὶ τοὺτους ἐπαίδευσε τά τε ἄλλα εὖ καὶ ἐπάλαισαν κάλλιστα Ἀθηναίων*. *Vesp.* 947 seems to allude to this prosecution *ὅπερ ποτὲ φεύγων ἔπαθε καὶ Θουκυδίδης | ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνάθους*. Those who object to recognize the aristocratic leader in the hero of this scene, lay stress on *Meno* 94 d *οἰκίας μεγάλης ἦν καὶ ἐδύνατο μέγα ἐν τῇ πόλει*, and on the fact that his sons were

not entirely destitute, Laches 179 D. Cf. Müller-Strübing 320 ff. But Meno 94 D refers to departed glories. Lysimachus, the son of Aristides, with whom Melesias, his elder son, *ξυνεσίτει* (Laches 179 D), was so poor that he received a money grant from the State, as well as some land in Euboea (Plut. Aristid. 27, Demos. Leptines 115). The probabilities are that Melesias' means were exiguous. The language in our text is no doubt somewhat picturesque. (The most recent discussion of this question is in Busolt iii. 1. 498, Kirchner *Prosopographia Attica* i. 470.)

704. *συμπλακέντα*, mixed up with, entangled with, *congressum*. Eur. Bacch. 800 *ἀπόρρ' γε τῷδε συμπεπλεγμένα ξένρ'.*

τῇ Σκυθῶν ἐρημία, 'that howling wilderness' (Merry). The phrase is proverbial, P. V. 2 *Σκύθην ἐς οἶμον, ἄβατον εἰς ἐρημίαν*. It characterizes the brutality of Cephisodemus, 'an unconvertible Tartar fellow,' with the usual suggestion of alien birth. The figure is a bold one, but not, I think, without parallel. Petronius 43 'durae buccae fuit, linguosus, discordia non homo; Cicero, *Ad Atticum* i. 18 'Metellus non homo sed litus, aer, solitudo; Poseidippus 46 *κυμνοπρίστας πάντας ἢ λιμούς καλῶν* (*λιμούς* = 'starvelings'); Menander, *Discept.* 149 *δός ποτ', ἐργαστήριον*.

Van L. inserts *ἐν* 'periisse autem dicitur Thucydides in desertis cum Cephisodemi isto filio congressus'. But this is meaningless. I think the *ἐν* defensible, however, if we assume that Libanius (iv. 284) had this passage in view τὸ δὲ βῆμά μοι τῆς Σκυθῶν ἐρημίας οὐδέν διαφέρειν δοκεῖ, the 'Scythian desert' having a specific reference; but prefer the reading in the text.

705. Cephisodemus is identified by Müller-Strübing (A. u. die hist. Kritik 334 ff.) with Κηφισοφῶν Κηφισοδώρου Ἑρμείου who was γραμματεὺς ταμῶν τῆς θεοῦ in 426-5 (Rhangabe i. p. 95, n. 93). As γραμματεὺς to the Treasury Board it was his duty to institute the prosecution; he secured the services of Euathlus as his *ξυνήγορος*. Here the scribe is loosely called λάλος *ξυνήγορος* as in Vesp. 692 *ἕτερός τις τῶν ἀρχόντων* (officials) *μεθ' ἑαυτοῦ*. The scribe and the *ξυνήγορος* play into each other's hands καὶ κοινωνῶν τῶν ἀρχόντων ἑτέρω τινὶ τῶν μεθ' ἑαυτοῦ | ἦν τίς τι διδῶ τῶν φευγόντων, *ξυνθέντε τὸ πρᾶγμα δὺ' ὄντε* | *ἐσπουδάκατον κᾶθ' ὡς πρίονθ' ὁ μὲν ἔλκει ὁ δ' ἀντενέδωκεν*.

707. ἀνὴρ is often quite neutral in sense, being little more than a peg on which to hang a more specific word. It is specially common with titles, nomenclative and professional names, and the like, ἀνὴρ μάντις Hdt. vi. 83, ἀνὴρ νομεύς O. T. 1118, ἄνδρες λησταί O. T. 842. With words of unfavourable meaning it seems to deepen the dislike implied (Neil, Eq. 256). Plato, *Euthyphro* 15 D *ὑπὲρ ἀνδρὸς θητὸς ἄνδρα πρεσβύτην πατέρα δικάθειν φόνον*. So ἀνδρὸς τοξότου here. The honorific use prevails as in ἄνδρες δικασταί,

ἄνδρες Ἀθηναῖοι. It is parodied in ἄνδρες ἰχθύες Archippus fr. 29, ἄνδρες θεοί Luc. Jupp. Trag. 15, ἄνδρες κύνες Athen. iv. 160 B.

ὑπ' ἀνδρὸς τοξότου κυκώμενον = 'muddled by a villainous Tartar.' τοξότης is simply 'Scythian', as in fr. 411 ἔστι τις πονηρὸς ἡμῖν τοξότης συνήγορος, | ὥσπερ Εὐαθλος παρ' ἡμῖν τοῖς νέοις, (Κηφισοφῶν).

708. ἐκεῖνος, 'his old self.' Nub. 342 οὐ γὰρ ἐκεῖναί γ' εἰσὶ τοιαῦται, 'the true clouds.' It is often used with a touch of *desiderium* as here, Cratinus 65 στένομεν μεμνημένοι | ἥβης ἐκείνης νοῦ δὲ τοῦδε καὶ φρενῶν, Cicero, Ad Att. viii. 7 'sed cum illo Pompeio . . . cum hoc vero', Verg. Aen. ii. 274 'quantum mutatus ab illo'.

709. αὐτὴν τὴν Ἀχαΐαν is difficult. Ἀχαΐα is used as an epithet of Demeter in Hdt. v. 61 and in Nicander's Theriaca. Cf. Plut. Isis and Osiris 69 A. Βοιωτοὶ τὰ τῆς Ἀχαΐας μέγα κινούσιν, ἐπαχθὴ τὴν ἑορτὴν ἐκείνην ὀνομάζοντες ὥς διὰ τὴν τῆς Κόρης κάθοδον ἐν ἄχει τῆς Δήμητρος οὔσης—'would not lightly have put up with Our Lady of Sorrows herself,' i. e. with her clamour and insistence. Editors object to the lack of point. But Aristophanes may be punning on the name of a town in the Cimmerian Bosphorus. Strabo xi. 2. 12 φασὶ δ' ἀπὸ τῆς Ἰάσονος στρατιᾶς τοὺς μὲν Φθιώτας τὴν ἐνθάδε Ἀχαΐαν οἰκίσαι. So he puns on Φᾶσις 726, on Καρδία Av. 1474 ἔστι γὰρ δένδρον πεφυκὸς | ἔκτοπόν τι Καρδιάς ἀ-|πτωτέρω Κλεώνυμος κτλ. The oath μὰ τὴν Δήμητρα is chosen to point the pun—'would not lightly have given best to the mother-town of Scythians itself.' For the use of ἀνέχεσθαι with no partic. expressed cf. Xen. Oec. ii. 5 ὁρῶ σοι ἀνάγκην οὔσαν θύειν πολλά τε καὶ μεγάλα ἢ οὔτε θεοὺς οὔτε ἀνθρώπους οἶμαί σε ἂν ἀνέχεσθαι. Ἀχαΐα like Σκυθῶν and τοξότου glances at the alleged Thracian origin of Cephisodemus and Euathlus.

Various emendations have been suggested. αὐτὴν τὴν Ἀγραΐαν C. E. S. Headlam (C. R. 1898). There was a temple at Megara dedicated to Ἀγροτέραν Ἀρτεμιν καὶ Ἀπόλλωνα Ἀγραῖον Paus. i. 41. 3. φῶ . . . οὐδ' ἂν Αὐτοκλῆς παλαίων Hamaker, φῶ . . . οὐδ' ἂν Ἀνταῖος παλαίων Herwerden. My own feeling is that the insertion of παλαίων here is purely gratuitous. In the following line it is naturally suggested by the pun on Εὐάθλους.

710. κατεπάλαισε, 'would have out-wrestled.'

The metaphor is chosen partly to suit Thucydides' wrestling fame, and partly for the pun on Εὐαθλος. For other metaphors drawn from the palaestra cf. καταβάλλειν, κείσθαι, ἐπεμνηδῆσαι κειμένῳ, λαβὴν δοῦναι, τὰς ὁμοίας (λαβὰς), ἔχομαι μέσος, διὰ τριῶν δ' ἀπόλλυμαι, ἀτρίακτος ἄτα, &c.

Euathlus, a disciple of Protagoras (Quint. iii. 1. 10), whom he afterwards prosecuted for impiety (Laert. Diog. ix. 54). He was a πονηρὸς τοξότης ξυνήγορος in early years, Aristoph. fr. 411, a pro-



minent member of Cleon's circle, Vesp. 592 ff. In αὐτοῦ τοῦ πατρός it is implied that his father was a Scythian. Accusations of ξενία were rife at Athens. They mean nothing more than that the person in question belonged to the δῆμος, and that his birth and lineage were less easily attested than that of distinguished families. The recklessness with which comic poets and orators threw mud of this sort is well exemplified by a passage of Andocides quoted by the Schol. on Vesp. 1007 περὶ Ὑπερβόλου λέγειν αἰσχύνομαι. οὐδ' ὁ μὲν πατὴρ ἐστιγμένος ἔτι καὶ νῦν ἐν τῷ ἀργυροκοπέῳ δουλεύει τῷ δημοσίῳ, ὡς δὲ ξένος ὦν καὶ βίρβαρος λυχνροποιεῖ. The mother of Hyperbolus was an Athenian citizen, Thesm. 839 ff., and his father cannot have been a slave, but at worst an ordinary free workman in the Athenian mint. Plato, however, calls him ξένος and Λυδός (frs. 167, 170), and Polyzelus calls him Φρύξ (fr. 5).

711. 'And with his shouts would have out-bawled thrice ten hundred constables, and would have out-constabled his father's kith and kin.' It seems to be suggested that the father of Euathlus was actually a τοξότης at Athens; τοξότας (711) contains an allusion to this force, τοὺς ξυγγενεῖς (712) to the wild Scythian tribes.

712. περιετόξευσεν is used like ὑπερακοντίζειν, 'to surpass.' Aesch. Suppl. 473 μίασμ' ἔλεξας οὐχ ὑπερτοξείσιμον. Here it is used as if from τοξότης, 'would have out-Tartared all his father's Tartar friends.' Cf. Plaut. Pseud. ii. 1. 10 'Ballionem exballistabo'.

716. χῶ Κλεινίου. Alcibiades was now twenty-five. His entry upon public life in connexion with a Treasury prosecution must have been displeasing to the *jeunesse dorée*. Müller-Strübing is ill advised in minimizing the abusive effect of εὐρύπρωκτος and λάλος (Hist. Kritik, 345). In the Knights Aristophanes passes him over in silence, Alcibiades was a good hater; but it is probable that Pheidippides is modelled on the son of Cleinias. Alcibiades was strongly in favour of a militant policy, and necessarily gravitated to Cleon's party. In 425-4 when the tribute was raised on Cleon's initiative, he held the office of τάκτης (Andocides, Alcib. 11). In the Daitaleis (fr. 198) he is attacked as one of the youthful ξυνήγοροι, ἀποβύσεται σοι ταῦτά πη τὰ ῥήματα.— | παρ' Ἀλκιβιάδου τοῦτο τύποβύσεται.— | τί δ' ὑποτεκμαίρει καὶ κακῶς ἄνδρας λέγεις | καλοκἀγαθεῖν ἀσκοῦντας;—οἴμ', ὦ Θρασύμαχε, | τίς τοῦτο τῶν ξυνηγόρων τερβρεύεται;

717-18. The meaning can hardly be 'and for all time to come we must banish, or if he have already gone into exile, must fine, your old man by means of your old man and your young man by one that is young'. An accused person frequently left Attica to escape sentence of death; he would not leave Attica to escape sentence of exile. Besides this fiscal process has nothing to do with

sentences of expulsion. The old man of the epirrHEMA leaves the court complaining that he has lost the money he had saved to buy his coffin; the same sort of misfortune must be the burden of the antepirrHEMA. ἐξελαίνειν 300 οἶνω (δὲ δεῖ) τὸν οἶνον ἐξελαίνειν, | σάλπιγγι τὴν σάλπιγγα, τῷ κήρυκι τὸν βοῶντα, | κόπῳ κόπον, ψόφῳ ψόφον, τριωβόλῳ δὲ πόρνην, | αὐθαδῖαν αὐθαδία, Καλλίστρατον μαγείρῳ, | στάσει στάσιν, μάχῃ μάχην, ὑπωπίοις δὲ πύκτην, | πόνῳ πόνον, δίκη δίκην, γυναικὶ τὴν γυναῖκα, and in various proverbial expressions ἦλθ γὰρ ὁ ἦλος ὥσπερ ἡ παροιμία Arist. Pol. v. 9. 6, and = 'work off', 'dispose of'. It can hardly be a mere coincidence that the repetition of cognates and the use of ἐξελαίνειν where its ordinary sense will not apply, occur here together. I suggest *κἂν τύχητε, ζημοῖν*, i.e. *κἂν τύχητε ζημοῦντες, ζημοῖν*. 'And for all time to come you must work off and fine, if you do fine, the old man by the old man and the young man by the young.' The corruption has arisen from ignorance of the idiom by which a partic. for *τυγχάνειν* in the subordinate clause has to be supplied from the verb of the main clause. Xen. Anab. ii. 2. 17 οἱ δὲ ὕστεροι ὡς ἐτύχανον (sc. αὐλιζόμενοι) ἕκαστοι, ἠλίζοντο, Plato, Crito 45 D ὅ τι ἂν τύχωσι (sc. πράττοντες), τοῖτο πράξουσιν. For its occurrence in Comedy cf. Ran. 945, Plut. 904 σκήπτομαί γ' ὅταν τύχω, Eupolis fr. 117 νυνὶ δ', ὅταν τύχωμεν, | στρατενόμεσθ' αἰρούμενοι καθάρματα στρατηγούς.

The play is over. Dicaeopolis has gained his peace, has converted the Chorus and presumably the State. The remainder of the play consists of a number of loosely constructed scurrile scenes illustrating in concrete fashion the benefits of peace. The Megarian, the Boeotian pedlar, the farmer, the groomsmen are brought upon the stage, only to be dismissed with ridicule; finally the Boastful Soldier in evil plight in strong contrast with the felicity of Dicaeopolis. So in Pax 1052-1122, 1191-1310 Trygaeus plays the bomolochus with the seer Hierocles, the makers of scythes, crests, breastplates, and trumpets, the son of Lamachus and the son of Cleonymus. Cf. also the parts of the Aves and the Plutus which exhibit the same looseness of structure, Av. 903-1057, 1337-1469, Plut. 802-958, 959-1096, 1097-1170, 1171-1207. This inconcinnity led Brentano<sup>1</sup> to the absurd conclusion that these plays are more or less forgeries. But there is no doubt that the trimeter-scenes are a survival of the primitive Possenspiel. The looseness of structure is characteristic of popular comedy everywhere, of the Commedia dell' arte<sup>2</sup> with its typical characters, il Dottore, il

<sup>1</sup> Untersuchungen über das griechische Drama, 1. Aristophanes, 1871.

<sup>2</sup> The Italian popular comedy descended from the Atellanae, which in their turn were influenced by the Dorian farce in Southern Italy.

Capitano, the Zanni and the Pantalone, of the German Casperliade and the English Punch.

719. Dicaeopolis comes out of his house bearing three straps, and proceeds to delimit his market-place.

722. See 625 n.

723. It was the duty of the ἀγορανόμοι to supervise retail business in the agora; they were empowered to punish adulteration or fraud. There were ten in all, five for Athens and five for the Peiraeus, Ath. Pol. 51. λαχόντας is 'duly elected'; the office was a κληρωτή ἀρχή Demos. Timocr. 118.

724. ἐκ Λεπρῶν. The locality is disputed: (1) τὰ Λεπρά Schol. 'the tan-pits', which were outside the city boundaries, For the formation Rutherford compares the word παῖστρα. (2) Λέπρεος in Elis, Av. 149, where there is a pun on λεπρός, 'mangy.' (1) is far the more probable. In connexion with ἱμάντας there is a pun on λέπειν = δέρειν, 'to flay.' 'These three straps from Tannington.'

726. Φασιανός: a pun on Φᾶσις a town in Colchis and φάσις a fiscal information, 'Nor any other base Itellian wight.' The difference in quantity is no bar to the pun, 36 n. The word is used in Ar. Holcades to denote an inhabitant of Phasis, fr. 429. Elsewhere it means a pheasant, at this date a *rara avis* at Athens, Nub. 109 τοὺς φασιανοὺς οὓς τρέφει Λεωγόρας.

729. ἀγορὰ ὃν Ἀθάναις κτλ. An allusion to the miseries inflicted on Megara by the Athenian trade decrees. 758-9 refer more particularly to their exclusion from Byzantium.

730. ναὶ τὸν φίλιον with ellipse of Δία. Plato, Gorgias 519 E ἀλλ' εἰπὲ πρὸς φιλίου. The oath by Ζεὺς Φίλιος is customary in friendly appeals. Here it signalizes the restoration of friendship.

ναὶ in oaths is after Homer always accompanied by μά. Exceptions are purely dialectical, ναὶ τὸν Ἑρμῶν 742, ναὶ Δία 767, ναὶ τὸν Διοκλέα 774 (Megarian), ναὶ τῷ σιώ Lys. 81, &c. (Laconian), ναὶ τὰν Κόραν Vesp. 1438 (Sybaritan).

τυ, enclitic: Dor. = σε.

731. πόνηρα. Proparoxytone in pathetic sense close to that of πόνος, 'suffering, unhappy.' Vesp. 976 ποῦ τὰ παιδιά; | ἀναβαίνει', ὃ πόνηρα, καὶ κνυζούμενα | αἰτείσθε κἀντιβολεῖτε καὶ δακρύετε, Ran. 852 ὦ πόνηρ' Εὐριπίδη.

732. ἄμβατε ποττὰν μάδδαν. The Megarian and his daughters, who have entered by the parodos on the spectators' right, here climb upon the stage—a low platform connected with the orchestra by two or three broad steps or a gradual sloping ascent. This seems to be the most natural view of the passage, and is strongly

supported by Zacher (*Die erhöhte Bühne bei Aristophanes*, Philologus 1896) and Müller (*Untersuchungen zu den Bühnenalterthümern*, Philol. Suppl. vii). Cf. Eq. 148-9 *δεῦρο δεῦρ' ὃ φίλτατε, | ἀνάβαινε σωτήρ τῇ πόλει καὶ νῶν φανεῖς*, Eq. 168 ff. *κοῦδέπω γε πάνθ' ὁράς· | ἀλλ' ἐπαράζηθι καπὶ τοῦλεόν τοδὶ | καὶ κάτιδε τὰς νήσους ἀπάσας ἐν κύκλῳ*, Vesp. 1341-2 *ἀνάβαινε δεῦρο χρυσομηλολόνηθιον | τῇ χειρὶ τοῦδὶ λαβομένη τοῦ σχοινίου*, Vesp. 1514 *ἀτὰρ καταβατέον γ' ἐπ' αὐτούς μοι· σὺ δὲ | ἄλμην κύκα τουτοῖσιν, ἣν ἐγὼ κρατῶ*, Eccl. 1152-3 *ἐν ὅσῳ δὲ καταβαίνεις, ἐγὼ | ἐπάσσομαι μέλος τι μελλοδειπνικόν*. Many critics regard *ἀναβαίνειν* and *καταβαίνειν* as fossilized terms for 'coming on' (coming nearer to the background) and 'going off', derived from the time of Thespis when the actor did mount on the primitive *ἐλεός*, but having lost all sense of 'climbing' or 'descending' by the time of Aristophanes. 'Come on and get your bannock an ye find it anywhere' (J. H. White, *Harvard Studies* ii). This sense of the word is not corroborated elsewhere, see 245 n, and *ἐπαράζηθι*, Eq. 169, shows that *ἀνάβαινε*, Eq. 149, implies a real ascent. Reisch (*Das griech. Theater*, pp. 189-90) tries to explain each use in its own context—in most cases with some plausibility<sup>1</sup>; but he has failed to explain the odd coincidence that the ordinary meaning of *ἀναβαίνειν* on the old hypothesis of a raised stage fits all five instances. In Eq. 148 he thinks that the sausage-seller is supposed to be in the *ἀγορά* while actually in the *parodos*, and that *ἀνάβαινε* 149 refers to the actual ascent to the *Pyx* where the scene is laid. This view involves two grave difficulties: (1) the assigning a scenic location to the *parodos* differing from and contrasted with that of the orchestra; (2) the address to a person in the *parodos* who is still unseen by the spectators. On our passage Reisch offers two suggestions: (1) that the girls are invited to step up on a low platform like that on which a dealer in the market-place exposed his wares, Pollux vii. 11 *ἐφ' ὃ δὲ ἀναβαίνοντες οἱ δοῦλοι πιπράσκονται, τοῦτο τράπεζαν Ἀριστοφάνης καλεῖ*. If so the proceeding is rather pointless, for they are invited to step into a sack a dozen lines later. (2) 'Kommt heran zu mir,' the Megarian lifting the girls in his arms. But no one would be likely to translate *ἄμβατε ποττὰν μάδδαν κτλ.* 'Come here to me,' εἰ μὴ θέσιν διαφυλάττων.

*πρός*, 'to secure.' *τί οὖν πρὸς τάλφιτ' ἐπαλαμήσατο*; Nub. 176.

733. *ἀκούετε δῆ. ἄκουε δῆ* and *πρόσεχε δῆ* are regularly used to bespeak attention, Eq. 1014 *ἄκουε δῆ νυν καὶ πρόσεχε τὸν νοῦν ἐμοί*.

<sup>1</sup> Müller objects to his view of Vesp. 1514, *καταβατέον* = *in certamen descendere*, that *ἐπὶ* is used of the prize in this connexion, never of the adversary—but without reason. Müller has failed to observe that the adversary is the prize here. Philocleon is going to act the Cyclops, and eat the sons of Carcinus, if he wins.



Here τὰν γαστέρα is a surprise for τὸν νοῦν, 'and take my words into retentive stomachs.'

737. ὅς and ὅστις are regularly used for ὥστε after a negative or virtual negative. Thesm. 593 τίς . . . οὕτως ἀνὴρ | ἡλίθιος ὅστις τιλλόμενος ἠνείχετ' αὖν;

φανερὰν ζαμίαν, 'a dead loss,' 'because they were so skinny and ill-fed' (Merry). But the sequel shows that it is because they are girls and not pigs; 'the care of girls is a great expense' (Schol.). Lys. 260 γυναικας αὖς ἐβόσκομεν | κατ' οἶκον ἐμφανὲς κακόν Xen. Oec. i. 7 τὰ δέ γε βλάπτοντα ζημίαν ἔγωγε νομίζω μᾶλλον ἢ χρήματα, Antiph. fr. 267 τὸ προῖκ' ἀποθανεῖν ἐστι φανερά ζημία.

738. ἀλλὰ . . . γάρ. But (it's all right) for . . . 40 n.

Μεγαρικά τις μαχανά. The Megarians were in ill repute at Athens, as a people of coarse pleasures and crass intellects. They took the place of the Αἰγίεες in the old oracle ὑμεῖς δ' ὦ Μεγαρήσ οὔτε τρίτοι οὔτε τέταρτοι | οὔτε δυωδέκατοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ. They were the butt of current jibes Μεγαρέων δάκρυα, 'crocodile tears,' Μεγαρικὸν μηχανήμα, Μεγαρικαὶ σφίγγες, i. e. πόρναι, Μεγαρεῖς δὲ φεῦγε πάντας, εἰσὶ γὰρ πικροί (Wilam. Hermes ix. 319). But Μεγαρικά here is not merely 'coarse' or 'stupid'; it refers to the grotesque Peloponnesian farce on which were modelled the loose scurrile scenes which follow the parabasis of the Acharnians and the Pax. For other references cf. Ecphantides Μεγαρικῆς κωμωδίας ἄσμι' ἦδον εἰ μὴ ἡσυχυνόμεν τὸ δρᾶμα Μεγαρικὸν ποιεῖν, Eupolis, Prospaltii τὸ σκῶμ' ἀσελγὲς καὶ Μεγαρικὸν καὶ σφόδρα | ψυχρόν' γελᾶ γάρ, ὡς ὁρᾶς, τὰ παιδία, Ar. Vesp. 57 μηδ' αὖ γέλωτα Μεγαρόθεν κεκλεμμένον. Megarian Comedy must have consisted of short detached scenes full of gross pleasantries. It is not the case that Aristotle rejects the Megarian claim (Poetics 1448). On the contrary he speaks of improvised comedies before Comedy was officially recognized, when the actors were still ἐθελονταί. Wilamowitz, l. c. denied the existence of the Megarian Comedy, 'diese Komödie wird nicht in Megara gespielt, sie spielt in Megara'; but he recants this opinion in his review of Wilhelm's 'Dramat. Aufführungen in Athen'—Gött. Gelehrte Anzeigen 1906.

739. γάρ introductory, specially frequent after τεκμήριον δέ, μαρτύριον δέ, σημείον δέ. Plato, Symp. 217 B προσέχετε τὸν νοῦν, καὶ εἰ ψεῦδομαι, Σώκρατες, ἐξέλεγχε· συνεγιγνόμεν γάρ, ὦ ἄνδρες, μόνος μόνῳ κτλ.

σκενάσας, 'having dressed you up as pigs.' Thesm. 591 καὶ τᾷλλ' ἀπανθ' ὥσπερ γυναῖκ' ἐσκεύασεν. χοίρως is at once accus. in apposition to ὑμέ after σκενάσας, and direct accus. to φέρειν. This is one of the passages which point to the prevalence of the animal-

mask in the primitive theatre. Pherecrates fr. 102 *ὡς οὐχὶ τοῦτ' ῥύγχος ἀτεχνῶς ἔσθ' ἴός.*

740. *ὀπλὰς*: in Homer always of the solid hoof of the horse or the ass. Later it is used of oxen Hes. Op. 487, of swine Simon. Iamb. 26 *ὀπλὰς ἐκίνει τῶν ὀπισθίων ποδῶν.* Meineke objects to *περίθεσθε*, thinking *ἰποδεῖσθε* more suitable. But *περίθεσθε* primarily refers to the girls' hands. So *ἀμφίθεσθε* of the snout-masks 744.

741. *ὅπως δεῖξειτ'*: *ὅπως* with fut. indic., depending on *ᾄρα* or *σκόπει* understood, is a vigorous imperative. The oldest instance is in Aesch. P. V. 68 *ὅπως μὴ στυγὸν οἰκτιεῖς ποτε.* It is common in the colloquial language of Comedy. The third person is rare. Lysias i. 21 *ὅπως ταῦτα μηδεὶς ἀνθρώπων πείσεται.*

742. *ναὶ τὸν Ἑρμᾶν*, 730 n. The Megarian fitly swears by Hermes Ἀγοραῖος, god of trade. So Pheidippides invokes Poseidon Hippios when he is asked to cut the turf, Strepsiades invokes Demeter when he refuses to provide his recalcitrant son with *ἄλφιστα* any more. Poets and prophets swear by Apollo for the most part, actors and hard drinkers by Dionysus, virgins by Artemis, friends by Ζεὺς Φίλιος, the birds *μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα* Av. 194. Socrates has new-fangled gods of his own, *μὰ τὴν ἀναπνοήν, μὰ τὸ Χάος, μὰ τὸν Ἀέρα.*

743. *τὰ πρῶτα* is indefensible. (1) *πειράσθαι* requires a genitive; (2) *τὰ πρῶτα* cannot = *τὰ ἔσχατα*. Ran. 425 *κάστιν τὰ πρῶτα τῆς ἐκεί μοχθηρίας*, 'the head and front of nether villany,' is different. There *τὰ πρῶτα* is used of a person as in Hdt. vi. 100 *Αἰσχίνης ὁ Νόθωνος ἐὼν τῶν Ἑρετριέων τὰ πρῶτα.* But *τὰ πρῶτα* of a thing itself can mean only its beginnings. Ahrens is certainly right in reading *ἄπρατα*, 'unsold, on my hands.' Note that *λιμός* is feminine in Doric.

746. *κοῖζειν*, to cry *κοί*. Verbs derived from interjections are very frequent in comedy, *πιπίζειν, κικκαβίζειν, φείζειν, ποππύζειν, γρύζειν*, &c. So the later *σκορακίζειν*, 'to send *ἐς κόρακας*.'

748. *ἐγὼν δὲ καρξῶ Δικαιοπόλιν ὅπα* cannot mean 'I will summon Dicaeopolis, wherever he may be'. The Greek for 'wherever he may be' is *ὅπουπερ ᾗ ἢ ὅπουδήποτ'* *ἐστίν*. If the text is right, it can only mean 'I will cry Dicaeopolis, asking where he is', *κηρύσσειν* = *κηρύσσω* *ἐρωτᾶν*. Similarly *βοᾶν τινα*, which usually means 'to shout to (or for) one' *βόασε παῖδα ὃν* Pind. Pyth. vi. 36, *κῦρον ἐβόα* Xen. Cyr. vii. 2. 5, is used in the sense of *βοᾶν ἐρωτᾶν* Soph. Trach. 772 *ἐνταῦθα δὴ βόησε τὸν δυσδαίμονα | Λίχαν . . . ποίαις ἐνέγκοι τόνδε μηχαναῖς πέπλον.*

As a matter of fact the Megarian does not do this. I have little doubt that Hamaker's suggestion is right—*Δικαιοπόλις δὲ πᾶ*; 'I will

cry you for sale. But where has Dicaeopolis got to?' For this use of κηρύσσειν cf. Demos. Aristocr. 201 ὥσπερ οἱ τὰ μικρὰ καὶ κομῆν φάῦλα ἀποκηρύττοντες οὕτω πωλοῦσιν ἐπενωνίζοντες.

750. Dicaeopolis now comes upon the stage. He has been inside to fetch the στήλη 727.

'Hallo! A Megarian?' For ἀνὴρ with national names see 707 n.

751. 'We're having a perpetual faisting bout before the fire.' 'A very jolly thing too, if you have a pipe going.' δια- of competition, as in διαίδειν, διαθεῖν, διαγωνίζεσθαι. 'Before the fire' suggests διαπίνομεν rather than διαπεινῶμεν, 'feasting' rather than 'fasting', and Dicaeopolis affects to take the Megarian in that sense. The miseries of Megara are accentuated by contrast with familiar pictures of a farmer's off-time, Pax 1130 οὐ γὰρ φιληδῶ μάχαις | ἀλλὰ πρὸς πῦρ διέλκων μετ' ἀνδρῶν ἐταίρων φίλων, Plato, Rep. 372 C μύρτα καὶ φηγούς σποδιοῦσι πρὸς τὸ πῦρ μετρίως ὑποπίνοντες. The πρὸς is literally 'turned towards, facing', as in πρὸς = coram.

753. 'And how go things in general with you Megarians?' 'So-so.' οἶα δὲ, sc. πράττομεν; cf. the common tragic euphemism, Eur. Or. 79 ἔπλευσ' ὅπως ἔπλευσα where the less said the better, Eur. Medea 889 ἀλλ' ἐσμέν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν.

754. ἐμπορεύομαι. Strictly ἐμπορεύεσθαι = mercari from ἔμπορος, mercator, which suits the meaning here very well. Often, however, as in 480 it is synonymous with πορεύεσθαι, Soph. El. 405 ποῖ δ' ἐμπορεύει; Epich. fr. 53 νεῖν μὲν οὐκ ἴσαντι, πεζᾷ δ' ἐμπορεύονται μόνον. So ἔμπορος is used in the sense of viator in Bacchyl. xvii. 36 ἔμπορον οἶ' ἀλάταν.

755-6. The name πρόβουλοι was given to the envoys from the different states to the Congress at the Isthmus during the second Persian invasion, Hdt. vii. 172. More generally it is used of the standing committee, which in an oligarchy like Megara discharged those functions in the initiation and shaping of measures which fell to the βουλή in democratic Athens. Arist. Politics vii. 8. 18 καλεῖται δὲ ἔνθα μὲν πρόβουλοι διὰ τὸ προβουλεύειν, ὅπου δὲ πληθὸς ἐστι, βουλή μᾶλλον. The language ἔπραττον τὰ πόλει ὅπως τάχιστα καὶ is distinctly official, κάκιστ' ἀπολοίμεθα is παρὰ προσδοκίαν. 'Our Standing Committee were taking measures that with all speed and thoroughness we should be done for.' Cf. Plautus, Stichus 503 'certum est amicos convocare ut consulam | qua lege nunc medesurire oporteat'.

757. 'Then you'll soon be free from all your troubles.' 'No doubt' σά μάν; for τίνα μὴν; σά is plural for \*τι-α, σσ not being written initially. It is used like τί μὴν; quidni? The wondering question marks the unthinkable-ness of any other than affirmative

answer to the previous statement. No instances in Comedy except here, line 784, and possibly Epicharmus fr. 149, Sophron fr. 55.

758. 'What else is going on at Megara? How is corn selling?' *πῶς* is constant in this formula, never *πόσον*. Cobet, Var. Lect. p. 110, Eq. 480 *πῶς οὖν ὁ τυρὸς ἐν Βοιωτοῖς ὤνιος*; For the locative singular *Μεγαροῖ* cf. *Μεγαρόθεν* Vesp. 57, *Προσπαλτοῖ* (of the deme *Πρόσπαλτα*) Isaeus xi. 44. *Μεγαροῖ* is not found in the Orators, but always *ἐν Μεγαίροις*; Plato has *Μεγαροῖ* in Theaet. 142 c, Rep. 368 A.

759. *παρ' ἀμέ*. The change to the dative *ἀμί* is quite arbitrary. *παρά τινα*, where we should expect in Attic *παρά τινι*, is regularly found in the Inscriptions of North-western and Western Greece, in Thessaly, Boeotia, Delphi, Elis, Sparta. Cf. Collitz-Bechtel 345. 13 *τοῖ παρ' ἀμμέ πολιτεύματος*, 14 and 18 *τοῖς κατοικέντεσσι παρ' ἀμμέ* (in a reply sent by the people of Larissa to Philip V of Macedon), 1717 *παραμεινάτω . . . παρά Καλλίστρατον* (Delphi), 498 *τὰς συγγράφωσ τὰς κίμενας παρ' Εὐφροναν* (Boeotia). The construction is not unknown even in Attic. Ar. fr. 451 *γυναικα δὴ ζητοῦντες ἐνθάδ' ἤκομεν | ἦν φασιν εἶναι παρὰ σέ*. 'Attice παρά σε *pro* παρά σοι, *quomodo et nos arripit te*' (Priscian xviii. 264). Isaeus viii. 16 *τὰς ἐορτὰς ἤγομεν παρ' ἐκείνων πάσας*, Xen. Anab. i. 9. 31, Cyr. i. 4. 18, Alexis fr. 248 *παρ' ἡμᾶς οἰκεῖ*. Polybius uses *παρά* with accus. = *παρά τινι* with the utmost freedom. The *Ποίησις* quoted by Priscian is sometimes ascribed to the later poet Archippus; Xen. is something of a Panhellene. Thus the usage may have crept into Attic through the influence of other dialects. But it is quite possible that this use of *παρά* was always present in quotidian speech though it did not emerge in literature till late.

'Very dear with us; dear god's no dearer.' *πολύτιμος* would naturally be used here were it not for the pun. A costly thing is *πολύτιμος*; *πολυτίμητος* is properly an epithet of the gods; in fr. 387 *ἰχθύδια τριταῖα πολυτίμητα* there is no doubt some special point which we can hardly catch. Cf. *ὦ πολυτίμηθ' Ἡράκλεις* 807, *ὦ πολυτίμητοι θεοί* Vesp. 1001. In Ran. 851 *ὦ πολυτίμητ' Αἰσχύλε* Aeschylus is greeted as *ὁ χαλαζῶν*; cf. 852-5. Plato explains his choice of epithet in Euthyd. 296 D *ὦ πολυτίμητε Εὐθύδημε—ἀτεχνῶς γὰρ ἔγωγε σφῶ ὥσπερ θεῶ προσαγορεύω*.

760. 'Do you bring salt then?' 'Aren't you masters of our salt-works?' The salt-works of Megara are mentioned by Pliny, N. H. xxxi. 7, § 41, and by Antiphanes, *χόνδρος ἀγαθὸς Μεγαρικὸς* fr. 34. The Athenians did not capture Nisaea, the Megarian harbour and seat of the salt-works, till 424; but three years earlier they had occupied the island of Minoa which commanded it, Thuc. iii. 51. Hence the Scholiast's note *διὰ τὸ θαλασσοκρατεῖν*.

761. *ποῖα σκόροδα*; Garlic forsooth! I like your 'garlic'! 62 n.



'When you make your raids, like so many field-mice, you never fail to rout up the roots of them with a spud.' For the Athenian invasions of the Megarid cf. Thuc. ii. 31 ἐγένοντο δὲ καὶ ὕστερον ἐν τῷ πολέμῳ κατὰ ἔτος ἕκαστον ἐσβολαὶ Ἀθηναίων ἐς τὴν Μεγαρίδα καὶ ἱππέων καὶ πανστρατιά. *πάσσαξ* is a comic form of (*πάσσος* =) *πάτταλος*. Cf. Δήμαξ Eq. 823, θύναξ, δέλφαξ, σύρφαξ, πλούταξ, βώμαξ, θρόνυξ. Zacher objects to (1) the use of the singular *πάσσακι*, (2) the lack of point, and proposes to take *πάσσακῖ* = *πανσάκει*, 'mit allem Nachdruck ganz und gar' (Philologus 1892). But the use of the distributive sing. is quite like that in Thuc. iii. 22 ψιλοὶ δώδεκα ξὺν ξιφιδίῳ καὶ θώρακι ἀνέβαινον. The point is the deliberate minuteness of the devastation; so the Spartans felled the olive-trees of Attica as well as laying waste the crops. It is possible to take τὼς ἀρουραῖοι μύες with ὅκκ' ἐσβάλητε, but there is no necessity to do so. The mention of the spud is of course incongruous with 'the country mice', but Aristoph. often uses a comic image that will not bear carrying out in all its details. Vesp. 1311-2 ἀντήκασ' αὐτὸν πάρνοσι | τὰ θρία τοῦ τρίβωνος ἀποβεβληκότι. The Schol. has a technical term for such comparisons, ἀπροσλόγως παίζει.

764. τί δαὶ φέρεις; *δαί* is purely conversational. It is found in Aristoph., in Plato, and occasionally in Xenophon; generally in one or other of the phrases τί δαί; and πῶς δαί;

766. 'Lift them if you like, and balance them to see their weight,' Schol. The Megarian here takes one of the 'pigs' from the bag.

767. τουτὶ τί ἦν; 'what on earth is this?' 157 n.

768. τί λέγεις σύ; the regular eristic formula. Nub. 1174 τοῦτο τουπιχώριον | ἀτεχνῶς ἐπανθεῖ, τὸ τί λέγεις σύ;

770. οὐ δεινά; 'Isn't this terrible? Look at his incredulity.' The plural of abstract nouns is used (1) distributively, of more persons than one, (2) of concrete manifestations, *μανιαί* Nub. 832 = 'fits of madness,' ἀλαζονείαι Eq. 290. If the plural is right here, it refers to the reiteration of D.'s scepticism, τουτὶ τί ἦν τὸ πρᾶγμα; 767, τί λέγεις σύ; 768, οὐκ ἔμοιγε φαίνεται 769.

772. In Homer the stake is always expressed by the genitive, probably the genitive of price. Il. xxiii. 485 δευρό νυν ἢ τρίποδος περιδώμεθον ἢ ἐλέβητος, Od. xxiii. 78 αὐτὰρ ἐγὼν ἐμίθεν περιδώσομαι αὐτῆς | αἶ κέν σ' ἐξαπάφω: in Attic by περί with the genitive. The εἰ clause is always what the challenger bets *against*. Nub. 644 περιδου νυν ἐμοὶ | εἰ μὴ τετράμετρον ἐστὶν ἡμικτέον. So in Latin with *pignus dare* and the like the *si*-clause is what the challenger denies, what he affirms is introduced by *ni*. Plaut. Epidicus v. 2. 34 'ni ergo matris filia est | in meum nummum in tuum talentum pignus da'.

'Salt mixed with thyme,' a favourite condiment. Pliny, N. H. xxxi. 7 'conditur etiam sal odoribus additis'. One does not see how the Megarian is going to pay his bet, if he loses; cf. lines 760, 814. *θυμιτιδᾶν ἁλῶν*. The MSS. here have *θυματιδᾶν*, R. *θυμητίδαν*, Suid. *θυμητίδων*, Berlin texts *θυμιτᾶν*. The ordinary form is *ἅλες θυμίται* Ach. 1099. Ahrens takes *θυμιτιδᾶν* as gen. plur. of *θυμίτης*, assuming by pure conjecture that *ἅλες* may have been feminine in Doric. I venture to suggest that *θυματιδᾶν* and *θυμητίδαν* are both corruptions of an original *θυμαιταδᾶν*, in the first case by omission of I before T, in the second by interchange of AI and H. Aristophanes is punning on *θυμίτης* and *θυμαιτάδης*, the name of an Athenian deme 605 n. Etym. Magn., p. 288 *ἐκωμωδοῦντο γὰρ οἱ Ἀχαρνεῖς ὡς ἄγριοι καὶ σκληροί, Ποτάμοι δὲ ὡς ῥαδίως δεχόμενοι τοὺς παρεγγράφους, Θυμαιτάδαι δὲ καὶ Προσπάλτιοι ὡς δικαστικοί*. *Θυμαιταδᾶν ἁλῶν* is 'litigious salt', the sort of stake that a sceptic like Dicaeopolis might be expected to deposit. For a similar pun cf. Plut. 720 *ὄξει διέμενος Σφήττιφ*. Schol. *πικροὶ γὰρ οἱ Σφήττιοι καὶ συκοφάνται*.

The fem. form in Vesp. 1138 *σισύραν Θυμαιτίδα* points to *Θυμαιτίδης* as the deme-name; but the *-άδης* ending is supported by inscriptions. In Photius p. 97, 5 *Θυμαιτάδαι*: *δῆμος Ἰπποθοωντίδος* ἀπὸ *Θυμαίτου τοῦ ἥρωος* the word *Θυμαίτου* is corrupted into *Θυμήτου* or *Θυμίτου*.

773. *Ἑλλάνων νόμφ*, 'by use and wont among the Greeks.' *νόμος* is something regularly practised or observed. Aesch. Cho. 1003 *ξένων ἀπαιδὴμα κάργυροστερῇ | βίον νομίζων*, even *ἐκκλησίαν νομίζειν* Arist. Pol. iii. 1. 10. So *νόμισμα* meant an institution, a practice, before it meant currency. Antig. 296 *οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος | κακὸν νόμισμ' ἔβλασται*.

778. *οὐ χρῆσθα*, sc. *φωνεῖν*. *χρῆσθα* is second sing. pres. indic. of *χράω*, 'I wish.' Soph. Antig. 887 *εἴτε χρῆ* (third sing.) *θανεῖν | εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ* where the nomin. *ζῶσα* is conclusive against MSS. *χρή*.

*ὦ κάκιστ' ἀπολουμένα*, 'you predestinate thing.' *οἱ κακῶς ἀπολούμενοι* 865. This use of the future in curses is identical with the shall-use of second and third person; it depicts an action as likely to take place at the will of the speaker. Hdt. v. 106 *Ἰωνας τοὺς δώσοντας ἐμοὶ δίκην τῶν ἐποίησαν*.

798. 'Yes, by Poseidon, and without their father too.' The *γε* is idiomatic after the oath. Thesm. 86 *νῆ τὸν Ποσειδῶ καὶ δικάυά γ' ἂν πάθοις*.

799. 'What do they eat particularly? Anything you like to give them.'

801. The simple *τρώγειν* is found in the present and derivative

tenses, the aorist only in compounds, *κατα-, παρα-, ἐν-*, except in Pherecrates 67 ἦν γὰρ τράγη τις, τοῦ στόματος ὄζει κακόν. The intensive ἐντραγεῖν is the aor. in use of τρώγειν. Eq. 51 ἐνθοῦ, ρόφησον, ἐντραγ', ἔχε τριώβολον.

ἐρεβίνθους, 'chick-pea.'

802. ἰσχάδας, dried figs, an Athenian sweetmeat. For the kind called φιβάλεως cf. Athen. iii. 75, Pherecrates 80 καὶ τῶν φιβάλεων τρώγε σύκων τοῦ θέρου.

804. πρὸς τὰς ἰσχάδας, 'at the word "figs"' 152 n. Note the curious fluctuation of number, the singular of common origin 808 and common fare 799, the plural of individual traits 797, 807. The plural verb with neuter plural subject is quite normal, as the subj. is only formally neuter. οὐ μὴν τὰ μεράκια . . τὴν αὐτὴν ἐμοὶ γνώμην ἔσχεν, ἀλλ' ἐμὲ μὲν ἐπήνεσαν . . ἐκείνου δὲ κατεφρόνησαν Isocr. xii. 229. Brunck's dual κεκράγατον 804 is also possible, emphasizing the simultaneity of their cries. Transition from plur. to dual and vice versa is not uncommon. Plato, Euthyd. 294 Ε καὶ ὅτε παιδία ἦσθην καὶ εὐθὺς γενόμενοι ἠπίστασθε.

805. ἐνεγκάτω τις. τις is regularly used of the slave to whom the command is addressed. 1096, Eq. 1407, Nub. 1490, and thirty-five times in all in Aristoph. Vesp. 935 ἀμίδα μοι δότω and Av. 1579 τὴν τυρόκνηστίν μοι δότω are quite exceptional.

τῶν ἰσχάδων: partitive genit. of stock drawn upon. Od. i. 140 χαριζομένη παρεόντων, ix. 102 λωτοίο φαγών 'eating of the lotus', but τὸ κώνειον πίνειν in Xen. Hell. ii. 3. 56 as all the hemlock had to be drunk (Phaedo 66. 4).

806. βαβαί, *admirantis vel stupentis*. Pax 248 βαβαὶ βαβαιᾶξ ὥς μεγάλα καὶ δριμέα | τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.

807. 'How they gobble! Great Lord Heracles! Where do these pigs come from? From Munchester, if you ask me.' ροθιάς and ρόθια are used of the surge of oars in Aesch. Persae 396, Eur. Cycl. 17, ροθιάζειν here of noisy eating. Heracles, the Dorian hero, is invoked as the type of voracity, 742 n. Cf. Epich. fr. 21 πρᾶτον μὲν αἰκ' ἔσθοντ' ἴδοις νιν, ἀποθάνοις | βρέμει μὲν ὁ φάρυξ ἔνδοθ', ἀραβεῖ δ' ἅ γνάθος, | ψοφεῖ δ' ὁ γόμφιος, τέτριγε δ' ὁ κυνόδων, | σίσει δὲ ταῖς ῥίνεσσι, κινεῖ δ' οὐατα. The gluttony of Heracles and his quests for a dinner were the *crambe repetita* of the mythological burlesque. Schol. Pax 741 ἐπεπόλαξε γὰρ τότε ταῦτα Ἡρακλῆς πεινῶν καὶ Διόνυσος δειλὸς καὶ μοιχὸς Ζεὺς, Vesp. 60 Ἡρακλῆς τὸ δεῖπνον ἐξαπατώμενος. His eccentric behaviour in the Alcestis is quite in character.

808. Τραγασαῖα. Tragasae was a town in the Troad. The citizenship of the pigs is motivated by the pun on -τραγεῖν. Merry suggests

'Eatonian'. As the name has a foreign air, Pistol's 'Hungarian' suits fairly well (Merry Wives, I. iii. 21).

809. οὔτι can't be right. It survives only in the formulae οὔτι πον; and οὔτι χαίρων χαρήσων 563 n. οὐκί (Pökel, Neue Jahrb. 1888, p. 245) may be considered certain. This form is found in Theocr. xxv. 81, 178; Moschus iv. 90.

810. ἀνελόμαν, 'picked up for myself.' Nub. 981 οὐδ' ἀνελέσθαι δειπνοῦντ' ἐξῆν κεφάλαιον τῆς ραφανίδος.

811. 'I, faith, they're a pretty pair.' γε idiomatic after the oath. ἀστεῖος originally 'urbane' as contrasted with ἄγροικος Alc. 26 γένοιτ' ἀστεῖος οἰκῶν ἐν πόλει. Then 'charming, pretty,' as here. Plato, Lys. 204 c ἀστεῖον ὅτι ἐρυθρίῃς. Then like the Latin *lepidus*, a general term of commendation κραμβίδιον ἀστεῖον, ἐλλέβορον ἀστεῖον. Van Leeuwen's rendering is too specific, 'sunt sane urbana animalcula, κοσμίως γὰρ δειπνοῦσιν': but cf. 807 οἶον ῥοθιάζοντ'. It is of course possible to take the γε as ironical. Plato, Gorg. 470 c χαλεπόν γέ σε ἐλέγξει, ὦ Σ.: ἀλλ' οὐχὶ κἂν παῖς σε ἐλέγξειεν ὅτι οὐκ ἀληθῆ λέγεις; a use that is specially frequent in Demos. when followed by οὐ γάρ; xxi. 209 ταχύ γ' ἂν χαρίσαιντο, οὐ γάρ;

812. πόσου πρίωμαί σοι. σοι as in 815 the pure dative of the 'person interested', the person who has the thing taken off his hands. Il. ii. 186 δέξατό οἱ σκῆπτρον, Pax 1261 τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι. It is combined with the genit. of price in Anacr. x. 4 πόσου θέλεις, ἔφην, σοι | τὸ τευχθὲν ἐκπρίωμαι;

814. Garlic and salt used to be exported by the Megarians. Now they are in such straits that they have to sell their daughters and their mothers too, to get them.

χοίνικος μόνας, 'for just a peck.' Blaydes conjectures μῦς. But the adj. is sometimes found where the adverb μόνον would be more usual, Soph. Phil. 536-7 οἶμαι γὰρ οὐδ' ἂν ὄμμασιν μόνην θέαν | ἄλλον λαβόντα πλὴν ἐμοῦ τλῆναι τάδε.

815. ταῦτα δῆ, a formula of compliance, of undertaking to carry out an order or request. Vesp. 142 σὺ δὲ τῇ θύρᾳ πρόσκεισο.—ταῦτ', ὦ δέσποτα, Eq. 111. The full form in Lys. 1030 δράσω ταῦτα, Ran. 1515 ποιήσω ταῦτα. 'Aye, aye.' 'All right.' As contrasted with ταῦτα, ταῦτα δῆ, the other formula ἰδοὺ 434, 470 implies the execution of the order then and there.

816-17. 'Hermes, God of Bargains, grant that I may sell my wife on the same terms, and my own mother too.' For the use of the infin. in wishes cf. 250 n. οὔτω corresponds to the adverbial πῶς in 758 πῶς ὁ σῖτος ὤνιος;

Dicaeopolis has gone inside to fetch the salt and garlic 830-1.



While the Megarian is congratulating himself on his bargain, the ubiquitous informer enters the market-place, and after inquiring into their origin lays an embargo on his goods.

819. φαίνω, 'denounce as contraband.' In this form of process the prosecutor received one half of the proceeds.

820. τοῦτ' ἐκείνο, 'the old story,' 'here we are again'—a familiar phrase not found in Aeschylus or Sophocles. The pronouns have their ordinary force—ἐκείνο of something already mentioned or something notorious, τοῦτο intimating that that is now valid. Sometimes ἐκείνο is reinforced by a phrase in apposition. Plato, Symp. 223 A ταῦτ' ἐκείνα, φάναι τὸν Ἀλκιβιάδην, τὰ εἰωθότα Σωκράτους παρόντος τῶν καλῶν μεταλαβεῖν ἀδύνατον ἄλλω. In Ach. 41 it is defined by a relative clause τοῦτ' ἐκείν' οὐγὰρ ἄλεγον: more usually by a clause with asyndeton as here. Cf. Eur. Med. 98 τόδ' ἐκείνο, φίλοι παῖδες, μήτηρ κινεῖ κραδίαν, Ran. 318 τοῦτ' ἔστ' ἐκείνο, δέσποθ', οἱ μεμνημένοι | ἔταυθά που παίζουνσιν, οὓς ἔφραζε νῶν, Plato, Euthyd. 296 B τοῦτ' ἐκείνο, ἔφη ἥκει τὸ αὐτὸ παράφθεγμα. Aen. iv. 675 is quite similar—'hoc illud, germana, fuit? me fraude petebas?'

ἵκει: the subj. to ἵκει is to be got out of ὄθενπερ.

822. κλάων μεγαριεῖς. So far as the Greek is concerned, this might mean 'You will pay dear for your Megarian tricks'—μεγαρίζειν like λυδίζειν Eq. 523, ἐγκικλίζειν Pherecr. 166. But as Megarians were forbidden to set foot on Attic soil at all, the meaning must be 'Your accent will cost you dear'. His speech betrays him. μεγαρίζειν like ἀπτικίζειν, βαρβαρίζειν, δωρίζειν. Plato 168 (of Hyperbolus) ὁ δ' οὐ γὰρ ἠπτικίζειν, ὦ Μοῖραι φίλαι, | ἀλλ' ὅποτε μὲν χρεῖη 'δηγτώμην' λέγειν, | ἔφασκε 'δηγτώμην', ὅποτε δ' εἰπεῖν δέοι | 'ὀλίγον', 'ὀλίον' ἔλεγεν. Theocr. xv. 93 Πελοποννασιστὶ λαλεῖμες | δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι. Note that the stress is on the participle here, not on the finite verb. So on οὔτι χείρων 563, οἰμώζων 840, ἀναμνήσας in Lysias xii. 92 βούλομαι ὀλίγα ἐκατέρους ἀναμνήσας καταβαίνειν, 'I wish to remind each party of a few things before I step down.'

823. φαντάδδομαι. The technical term is φαίνομαι. But as φαντάζεσθαι is used for φαίνεσθαι in its ordinary sense, Eur. Andr. 876 ἀλλ' εἴσιθ' εἴσω, μηδὲ φαντάζου δόμων | πάροιθε τῶνδε, a Megarian might be pardoned for treating the two words as co-extensive.

824. ὑπὸ τοῦ; Blaydes follows most MSS. in assigning this to the Megarian ὑπό του. His quotations are against his own reading. Eur. Cycl. 228 ὦμοι πυρέσσω συγκεκριμένος τάλας. | —ὑπὸ τοῦ; τίς ἐς σὸν κρᾶτ' ἐπύκτευσεν, γέρον; Med. 704-5, Phoen. 597. The ending ὑπὸ του is intolerably weak.

ἀγορανόμοι. For the article with nomin. in address cf. οἱ τοξόται 54 n. Dicaeopolis will resort to the *argumentum baculi*.

826. τί μαθών is found in the best MSS. here and in Nub. 1506, Lys. 599, Plut. 908. The distinction is generally drawn between τί μαθών, 'what induced you,' of something affecting the understanding, and τί παθών, 'what ails you, what possesses you, what has come over you?' Cobet (Misc. Crit. 150) would correct to τί παθών; in every case, 'quae te dementia cepit? quae intemperiae te tenent?' comparing the common formulae τί πάσχεις; ὃ τί πάσχεις; τί πέπονθας; But τί μαθών; is the commoner form from Dionysius (De. Thuc. Ind.) onwards (Schmidt, Atticismus i. 137). Its prevalence precludes the assumption that it is a mere copyist's error, and if the politer use was legitimate in later Greek there is no reason for denying it, on occasion, to Aristophanes. For one almost certain instance see Vesp. 251 with Starkie's note.

φαίνεις ἄνευ θρυαλλίδος; 'Are you discovering without a light?' A pun on the two senses of φαίνειν: (1) to inform, to show up; (2) to cast a light upon, Theocr. ii. 11 ἀλλὰ Σελάνα | φαίνει καλόν, Aristophon fr. 1 σαφῆς ὁ χειμὼν ἐστι τῆς πενίας λύχνος | ἅπαντα φαίνει τὰ κακὰ καὶ τὰ δυσχερῆ. Molière has *éclairer* = *espionner*, Tartuffe iii. 3 'je suis bien aise ici qu'aucun ne nous éclaire'. Jessica's pun is rather different: 'What! must I hold a candle to my shames? They in themselves, good sooth, are too too light.'

827. κλάων γε σὺ, 'to your cost.' The γε is idiomatic when the main verb is omitted. μήπω γε 176, μή μοί γε μύθους Vesp. 1179, καὶ μηκέτ' ἔμοιγε κατ' ἔπος Ran. 1407.

828. A good instance of εἰ with fut. indic. in a threat, 316 n.

830. ἀλλ' ἥς ἀπέδου τὰ χοῖρια, Elmsley, to avoid the division of the tribrach in the fifth foot.

832. 'And fare you well.' 'Faring well isn't the custom of our country just at present.' Plut. 342 οἴκουν ἐπιχώριόν γε πρᾶγμ' ἐργάζεται. Puns on the literal sense of χαίρε, *vale*, *salve*, are extremely common. Eur. Hec. 426 χαῖρ', ὦ τεκοῖσα, χαίρε Κασσιάνδρα τέ μοι. | —χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε, Philemon fr. 7 λυπούμεν δ' ὅταν τις ἀκολοιθῶν λέγῃ | χαῖρ', ἐξ ἀνάγκης οἶτος οἰμώζειν λέγει.

833. 'May my officiousness recoil on my own head!'—apparently a regretful curse at his own tactlessness, really a sly appropriation of his own χαίρε. The πολυπραγμοσύνη consisted in saying χαίρε unseasonably: πολυπραγμονεῖν is regularly 'to be a busybody', to forget τὰ ἑαυτοῦ πράττειν. For the phrase ἐς κεφαλὴν cf. Pax 1063, Plut. 526, Plato, Euthyd. 283 E εἰ μὴ ἀγροικότερον ἦν εἰπεῖν, εἶπον ἄν σοὶ ἐς κεφαλὴν.

I do not feel that the article is essential here: it is frequently omitted in a dramatic phrase where it could have been used with propriety. πολυπραγμοσύνη is a quick recovery of πολλὰ χαίρει. Van L. reads πολυπραγμονεῖς σύ γε meaning, I suppose, that Dicaeopolis thinks no one has any right to pun but himself. It is difficult to see how he connects the two halves of the line. Willems' conjecture is more seductive. πολυπραγμοσύνη'στιν, 'c'est une indiscretion. Qu'elle retombe sur ma tête.' But conjectures of any kind seem to be unnecessary.

835. 'Peg into your bannocks with salt—if you get them.' παίειν is a slang term for eating with avidity, like φλᾶν, σποδεῖν, ἐρεῖδειν, κόπτειν. Salt was one of the commoner relishes. Lucian, Timon 56 οἶσθα γὰρ ὡς μᾶζα μὲν ἐμοὶ δεῖπνον ἱκανόν, ὄψον δὲ ἥδιστον θύμον ἢ κάρδαμον ἢ εἴποτε τρυφάνην ὀλίγον τῶν ἁλῶν. This line contains two violations of the ordinary idiom. (1) 'Salt' is always plural in Attic, ἄλες not ἄλς. The sing. is found in Il. ix. 214, Od. xvii. 455, frequently in Herodotus, and in Crates fr. 14. (2) ἐπὶ is here used with the relish, elsewhere in classical Greek it is always used with the *pièce de resistance*. ὄψον ἐπὶ σίτῳ ἐσθίειν Xen. Mem. iii. 14. 2, ἔξετ' ἐν ὥρᾳ | κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ Pax 123. ἐπescθίειν, ἐπιπιεῖν are always to eat or drink as a relish. That the rule ὄψον ἐπὶ σίτῳ ἐσθίειν is not conditioned by the notion that when the ὄψον consisted of fish, it was the more important article of diet, is proved by ἐπescθίειν of cheese (Telecl.), of onions (Eupolis), ἐπιπιεῖν of water (Philemon). The ἐπὶ is 'along with', i. e. 'in addition to' in all these instances. The use of ἐπὶ in this line must therefore be recognized as non-Attic. It is just possible that the salt may be comically considered the main article of diet, the bread the relish. The Megarian says that corn is very dear at Megara, but he sells his daughters for salt and garlic.

αἱ κά τις διδῶ: the pres. subj. in the protasis to denote repeated action in the future, each repetition being anterior to action denoted by the apodosis.

836–59. Dicaeopolis goes inside, until the Boeotian bagpipers excite his wrath. The interval is filled by a short satirical song consisting of four strophes sung by the ἡμιχόρια in turn: note the recurring οὐδέ at the beginning of each strophe after the first and the accumulated οὐδ' αὖθις αὖ in the fourth. Its connexion with the plot is of the slightest. These are the people who will not trouble Dicaeopolis in his market-place.

837. τὸ πρᾶγμα τοῦ βουλευμάτος, 'the working out of his plan.' But for the periphrasis cf. 150 n.

838. καθήμενος, without any trouble, 'sitting at his ease.'

839. *κάν εἰσίη*: an exceptional use of the pres. subj. to denote a single action preceding that of the principal verb. The imperf. and the present (other than indicative) moods of *ἰέναι* are frequently used in aoristic sense Av. 634, Thesm. 934, Eccl. 1148; of *καθίζεσθαι* Vesp. 90, Eccl. 98. Certain other verbs such as *ἔπεσθαι* Pax 1356 and *διδόναι* Vesp. 693, though possessing an aorist, prefer the durative form (Sobol. Synt. 9). *τις Κτησίας*—‘any one of Ktesias’ kidney,’ Ktesias or any one like him. For this use of *τις* with proper names cf. Eur. I. A. 1264 *Ἀφροδίτη τις*, Av. 512 *Πριάμός τις*, Ran. 912. This Ktesias is probably to be identified with the Marpsias of the parabasis 702 n.

840. *οἰώζων*, ‘he shall sit down to his cost.’ The stress is on the participle as in *κλάων γε σύ* 827 n.

842. *ὑποψωνῶν*: of unfair rivalry in marketing. It must mean ‘to corner’ (*praestinare*), to forestall by forehand buying; hardly by ‘under-bidding’ (L. and S.), a proceeding that would be singularly ineffective. *ὑποθεῖν* Eq. 1161 is used of cutting in, with the same notion of unfair dealing. Dicaeopolis has the market all to himself, so that he need not lament like the fish-lovers in Antiphanes *νυνδὶ Μάτων συνήρπακεν | τοὺς ἀλιέας, καὶ Διογείτων, νῆ Δία, | ἅπαντας ἀναπέπικεν ὥς αὐτὸν φέρειν* | *κοῦ δημοτικόν γε τοῖτο δρᾶ τοσαῦτα φλῶν*. *ὑποπρίασθαι* is used of ‘buying up secretly’ in Theophr. Char. 30.

843. *ἐξομόρξεται*, ‘infect you with.’ Eur. Bacchae 343-4 *οὐ μὴ προσοίρεις χεῖρα, βακχεύσεις δ’ ἰών, | μηδ’ ἐξομόρξει μωρίαν τὴν σὴν ἐμέι*;

845. ‘You’ll pace throughout your market-place with mantle white and clean.’

847. *δικῶν ἀναπλήσει*, ‘embroil you in his litigation.’ For *ἀναπιμπλάναι* of entangling in something troublesome cf. Plato, Apol. 32 C *βουλόμενοι ὡς πλείστους ἀναπλήσαι αἰτιῶν*: of defiling Nub. 1023 *τῆς Ἀντιμίχου καταπυγοσύνης σ’ ἀναπλήσει*. *ἀναπιμπλάναι*, *ἀνάπλεως*, *ἀνάμεστος* are regularly used of ‘infecting’ as with disease, Latin *implere*. Plato, Theaet. 196 E *ἀνάπλεω ἔσμεν τοῦ μὴ καθαρῶς διαλέγεσθαι*.

Hyperbolus, the lamp-maker, was one of the stock butts of the Comic poets. Nub. 557 *εἶθ’ Ἑρμιππος αὖθις ἐποίησεν εἰς Ὑπέρβολον, | ἄλλοι τ’ ἤδη πάντες ἐρίδουσιν εἰς Ὑπέρβολον*. For their jeers at his parentage see 710 n. He became the leading demagogue at Athens after the death of Cleon. At this date he is one of Cleon’s instruments, a *συνήγορος* Eq. 1358 ff. A pupil of the sophistic school Nub. 876 *καίτοι γε ταλάντου τοῦτ’ ἔμαθεν Ὑπέρβολος, he made the new rhetoric productive of many talents*, Nub. 1065 *Ὑπέρβολος δ’ οὐκ τῶν λύχνων πλεῖν ἢ κατὸν τάλαντα | εἵληφε διὰ πονηρίαν*.



849. Κρατῖνος: according to the Schol. not the great Cratinus, but another man of the same name, a writer of lyrics. The last piece of information is obviously derived from 851. In the theatre of Dionysus Κρατῖνος *tout court* could only mean the great Cratinus. The probabilities are that both here and in 1173 Aristophanes is having a hit at his brilliant rival whose 'Tempest-tossed' was second to the Acharnians, whose 'Satyrs' was second to the Knights, and who defeated the Clouds in the following year with his Πυτίνη. Attacks on contemporary poets are not infrequent in Aristoph., on Eupolis Nub. 539 (an allusion to his Προσπάλτιοι), Nub. 553; on Hermippus Nub. 557; on Phrynichus, Lycis, and Ameipsias Ran. 13. The pitying review in the Equites' parabasis is not without its sting. The jibe Ἐπειοῦ δειλότερος (οὕτως ἐλέγετο Κρατῖνος ὁ κωμικός ἴσως διὰ τὸ ταξιαρχῆσαι τῆς Οἰνίδος φυλῆς δειλότερός τε φανῆναι Suidas) is ascribed to Aristophanes. He is not verecund elsewhere. Eq. 400 εἴ σε μὴ μισῶ, γενοίμην ἐν Κρατίνου κώδιον. Cratinus was a roistering blade, and may have been troublesome in his cups. The statement in Lucian, Μακρόβιοι 25, that he was ninety-seven when he produced the Πυτίνη, and therefore a sexagenarian when he made his début as a comic poet, is absurdly improbable.

μοιχὸν κεκαρμένος, *coiffé au vieux beau, à la galant*. The young Athenian dandy wore the hair long, Eq. 580 μὴ φθονεῖθ' ἡμῖν κομῶσι μὴδ' ἀπειστλεγγισμένοις. In μοιχὸν κεκαρμένος we have an allusion to the specially modish coiffure known as κῆπος. Cf. Schol. Eur. Tro. 1175 κῆπος κουρᾶς εἶδος, ἣν οἱ κειρόμενοι διεβάλλοντο, κατελίμπανον δὲ τὰς ἔξω τῆς κεφαλῆς περὶ τὰ ἄκρα τρίχας, Pollux iv. 140 ὁμοία τῇ κατὰ κόμφῳ πλὴν ὅσα ἐκ μέσου κέκασται, ii. 32 ἔλεγον δέ τι οἱ κωμῶδοι καὶ κείρεσθαι μὴ μαχαίρᾳ ἐπὶ τῶν καλλωπιζομένων. These quotations make it plain that in the κῆπος or 'garden' cut the hair was grown long not only over the forehead but all round the head, while that on the crown was cut short μὴ μαχαίρᾳ. If μία μάχαιρα means a razor, as editors generally suppose, the line is unintelligible. In Lucian, Adv. Ind. 29 a barber's stock in trade consists of a ξυρόν, α μαχαίρις, and α κάτοπτρον σύμμετρον. If μαχαίρις = ξυρόν, where are his shears? μία μάχαιρα must have meant a small pair of shears made of a single piece of elastic metal bent on itself in the middle. The rounded part was held in the hollow of the hand, while the pressure of four fingers and thumb brought the sharpened blades together. Such shears have been found at Pompeii (see Nicholson, Harvard Studies ii. 54). The greater ease with which they were manipulated explains their constant use in the 'garden' cut. For the accus. cf. σκάφιον ἀποκεκαρμένῃ, 'a close-crop' Thesm. 838, λόφους κείρονται τὸ μὲν μέσον τῶν τριχῶν ἀνιέντες αὖξασθαι, τὰ δὲ ἔνθεν καὶ ἔνθεν κείροντες ἐν χροί Hdt. iv. 175.

850. περιπόνητος Ἀρτέμων, a perversion of περιφόρητος Ἀρτέμων, a phrase coined by Anacreon of a luxurious parvenu διὰ τὸ τρυφερώς βιοῦντα περιφέρεισθαι ἐπὶ κλίνης Athen. 533 F. Cf. Anacreon fr. 21 νῦν δ' ἐπιβαίνει σατινέων χρύσεια φορέων καθέρματα, πᾶς Κύκης. It seems to have become proverbial. If it was applied to Artemon, the lame engineer of Clazomenae, who assisted Pericles in the Samian War, it can only have been in jesting reminiscence (Plut. Per. 27). Chamaileon quotes the lines of Anacreon ξανθῇ δ' Εὐρύπλῃ μέλει ὁ περιφόρητος Ἀρτέμων Athen. l.c. Translate 'in vice a lit(t)eral Artemon'.

851. Van Leeuwen takes this line to mean that Cratinus had adopted the musical innovations of Phrynis and his school. It is rather more likely that it is simply a charge of haste and crudeness in composition, a malicious view of the quality that Cratinus claims for himself in fr. 186 ἄναξ Ἀπολλὸν τῶν ἐπῶν τῶν ῥενμάτων. | καναχοῦσι πηγαί, δωδεκάκρουνον τὸ στόμα, | Ἴλιος ἐν τῇ φάρυγι. τί ἂν εἴποιμ' ἔτι; | εἰ μὴ γὰρ ἐπιβίσει τις αὐτοῦ τὸ στόμα, | ἅπαντα ταῦτα κατακλύσει ποιήμασιν. For similar attacks on Cratinus' lyric cf. Eq. 531 ff.

852. Aristophanes uses ὄζειν (1) personally as here and in 190, (2) impersonally with double genitive Pax 529 τοῦ μὲν γὰρ ὄζει κρομνοξυρεγμίας, Vesp. 1059 τῶν ἱματίων ὄξήσει δεξιότητος. In Τραγασαίου there is a pun on the town of Tragasae and τράγος the *olidus hircus*. The unsavouriness of this attack does not prove that it is not directed against the great Cratinus, cf. Eq. 400 εἴ σε μὴ μισῶ, γενοίμην ἐν Κρατίνου κώδιον.

854. Παύσων, a caricaturist of some note. Arist. Poetic ii. 2 Πολύγωντος μὲν γὰρ κρείττους, Παῖσων δὲ χείρους, Διονύσιος δὲ ὁμοίους ᾗκαζεν. His art does not seem to have been remunerative. He is a religious keeper of fast-days Thesm. 949, and Poverty's messmate Plut. 602.

855. Λυσίστρατος, a stauveling parasite Eq. 1266, 'a saucy devil,' σκαωπτόλης Vesp. 788, a rhetor fr. 198 ἰδοῦ, σορῆλλη, τοῦτο παρὰ Λυσιστράτου.

856. περιαιουργός, 'a double-dyed villain.' The simple αἰουργός is used only in the literal sense. A second dipping made the colour indelible. For the metaphor cf. Dinarchus 105. 23 δυνσοποιὸς πονηρία.

858. πλεῖν ἢ τριάκονθ' ἡμέρας, a comic hyperbole. The Attic month had twenty-nine or thirty days, it never had more. 'For a month of Mondays', or perhaps 'fifty-three weeks in the year'.

860. Enter a Boeotian and his slave laden with fish, flesh, and fowl. A troop of pipers has escorted them from Thebes.

'I've given my shoulder a cursed galling.' *τύλη* is (1) 'a cushion' Sappho 50, Eupolis 170. Pollux notes the word as Ionic, but it was probably in daily use in the households of Attica as it was retained in the language of the auction-room and in the Tragic dialect (Rutherford, N. P. 256). In ordinary Attic it was superseded by *κνέφαλλον*; (2) a porter's pad, said to have been invented by Protagoras; (3) as here, the porter's shoulder itself. Telecleides 50 *τραχήλου τύλα*. The verb *τυλοῦν* is used of causing a callosity, Theocr. xvi. 32 *ὥσεί τις μακέλα τετυλωμένος ἔνδοθι χεῖρας*.

861. *γλάχων*, Attic *βλήχωνα*, 'penny-royal.' Cf. *πρεισγᾶες* = *πρίσβεις*, *Χάριτες ἐρογλεφάροι* (Alcman).

862. The *αἰλός* was the national instrument of Boeotia, Plut. Pelop. 19. 1. We are told by Maximus of Tyre that Theban flute-players wandered all over Greece. It was probably for this reason that the Athenians affected to despise it. *ἀνδρὶ μὲν αἰλητῇρι θεοὶ νόον οὐκ ἐνέφυσαν | ἀλλ' αἶμα τῷ φυσῇν χῶ νόος ἐκπέτεται* (Anonym. ap. Athen. 337 E). Plato would exclude the flute from his ideal state, Rep. 399 D. Plutarch chronicles the summary judgement which Antisthenes pronounced upon Ismenias, a famous piper from Thisbe, *ἀλλ' ἄνθρωπος, ἔφη, μοχθηρός· οὐ γὰρ ἂν οὕτω σπονδαῖος ἦν αἰλητής* (Pericles 1).

*πάρα* = *πάρεστι*, in 129 = *πάρεστι*, in 1091 = *πάρεισι*.

863. *τοῖς ὀστίνοις*, the pipes, so named from the material of which they are made. Hdt. iv. 2 *ἐπεὰν φυσητῆρας λάβωσι ὀστέϊνους αἰλοῖσι προσεμφερεστάτους . . . φυσῶσι τοῖσι στόμασι*. Names of other musical instruments so derived are *χέλυσ σῦριγξ*, *fistula avena*. Two explanations of this difficult passage have been suggested. (1) *τὸν προκτὸν κυνός* refers to the dog's skin of which the bagpipe was made: *φυσητε* is 'distend', as in Thesm. 221 *φυσᾶν τὴν γνάθον* of a man puffing out his cheek for the razor. 'Is it not strange that sheep's guts should hale souls out of men's bodies?' (Much Ado, ii. 3). The use of the article *τόν* does not stand in the way, for *προκτὸν κυνός* is to be taken closely together, the genitive being practically adjectival, 'the dog-skin.' Cf. Eur. Bacchae 29 *τὴν ἁμαρτίαν λέχους*, El. 368 *αἱ φύσεις βροτῶν*. But there are other grave objections. What is the point of *τοῖς ὀστίνοις*? Could they 'distend the dog-skin' with anything else? The Boeotian is absurdly circumstantial. And even if we disguise this difficulty under a loose translation, 'Play away for all you're worth,' we are left with the fact that there is no reason whatever to believe that the bagpipe was in use before the Roman period. The *ασκαύλης*, *utricularius*, is first mentioned in Suet. Nero 54, Dion Chrys. ii. 381. Van Leeuwen refers to Hdt. iv. 2; a glance at the context makes it hard to see why.

(2) *φυσητε* is 'play up'. Thesm. 1175 *ἐπαραφύσα Περσικόν*. *πρωκ-*

τὸν κυνός is the name of some vulgar jig. For the song named by its opening words cf. Eq. 529 Δωροὶ συκοπέδιλε, Eccl. 931 ἄδω πρὸς ἑμαυτὴν Ἐπιγένοι τῷ μῶ φίλῳ. And as φυσῆτε τὸν πρωκτὸν κυνός might also be taken in its literal sense, the Boeotian is really bidding the pipers go to the deuce. Unless he is distinctly disingenuous in 867-9, that is what we expect him to do.

The second view is clearly supported by the Scholiast: τὸ δὲ πρωκτὸν κυνὸς κομμάτιόν ἐστιν ἀπὸ παροιμίας ἣν τοῖς ὀφθαλμῶσιν ἔλεγον, εἰς πρωκτὸν κυνὸς βλέπε. The 'proverb' is obscure enough. But it probably embodied a synonym, not an antidote, for blear eyes. Suidas εἰς κυνὸς πυγὴν ὄρα—ἐπὶ τῶν λημώντων ἐπέλεγον, Apostol. vi. 84 εἰς κυνὸς πυγὴν βλέπει . . . ἐπὶ τῶν ὀφθαλμώντων. In Eccl. 255 τί δ' ἦν Νεοκλείδης ὁ γλάμων σε λοιδορῇ; | τοῦτ' αὖ μὲν εἶπον εἰς κυνὸς πυγὴν ὄραν Neocleides is to be coarsely told to mind his own affairs.

864. 'Stop with a murrain on you!' The second sing. pres. imper. of this verb is always παῦε, never παύου except in Ehippus 5. 20 παύου φινῶν, Μακεδὼν ἄρχων, where Cobet suggests παῦ' οὖν, Kock παῦσαι, Rutherford παύε συ. The plur. παύεσθε is found in Lys. 461 παύεσθ' ἐπαναχωρεῖτε. In the aorist the middle παῦσαι παύσασθε is invariable. The singular παῦε is generally interjectional as here; its use with gen. or partic. is rare Pax 326 παῦε παῦ' ὀρχούμενος. Note the change of tense in Av. 889 παῦ' ἐς κόρακας, παῦσαι καλῶν.

The origin of the execration is shown in Thesm. 1027 ἐκρέμασέν κόραξι δείπνον. ἐς κόρακας is found with παῦε Av. 889, with ἔρρε Plut. 604, with βάλλε Nub. 133, standing alone Nub. 646, &c. Treated as an interjection it gave rise to an -ίζειν verb, σκορακίζειν, found in (Demos.) xi. 11, and in late Comedy.

οὐκ ἀπὸ τῶν θυρῶν; 'Get away from the door, you wasps.' The common ellipse of a verb of going, Ran. 1279 εἰς τὸ βαλανεῖον βούλομαι, 'I'll to the bath,' Nub. 690 δεῦρο δεῦρ', Ἀμνία, Soph. O. R. 430 οὐκ εἰς ὄλεθρον;

866. 'Droning pipers of Chaeris' brood.' -ιδεύς is the regular termination to denote an animal's young, ἀλωπεκιδεύς, λεοντιδεύς, χηνιδεύς, αἰτιδεύς. Cobet, N. L. 153 restores a κλεπτιδεύς to Pherecrates, i. e. κλέπτου πατρὸς νεώττιον. For Chaeris, the flute-player, see note on line 16. βομβυλιός is the bumble-bee ἡ βομβεῖσα μέλισσα Theocr. iii. 13, ὥσπερ μέλιτ' ἡ βομβυλιὸς εἰσέρχεται Vesp. 107. Aristoph. puns on βόμβο the sound of the flute τί τὸ βόμβο τοῦτο; Thesm. 1176 and on αὐλός.

867. Iolaus was a Boeotian hero, the friend and charioteer of Heracles. Hes. Scut. 78 ἦρως ὦ Ἰόλαε βροτῶν πολὺ φίλτατε πάντων. R here has ἐπιχαρίττω, other MSS. ἐπιχαρίττως. The Vulgate reading is supported by the Schol. τὸ δὲ ἐπιχαρίτως ἀντὶ τοῦ κεχαρισμένως ἡμῖν ἀπολοῖντ' ἄν. 'By Iolaus, quite to my taste, stranger': the



verb ἀπήλυσας or the like need not be expressed. But the form is unsatisfactory. Boeotian ττ represents Attic στ as in ἔττω Δεύς, and the resultant ἐπιχαρίστω is not found, but always ἐπιχαρίτως as in Xen. Oec. vii. 37 νῆ Δί', ἔφη, ἐπιχαριώτατον, Apol. 4 ἐπιχαρίτως εἰπόντας. It is safer to adopt Blaydes' ἐπεχαρίτα = ἐπεχαρίσω. Forms like ἐπεψαφίττατο, κομιττάμενοι are common in Boeotian inscriptions. 'You have done me a good turn, stranger.' The γα is like γε in 560, idiomatic after the oath. Cf. Eccl. 1045 νῆ τὸν Δία τὸν σωτήρα κεχάρισάί γέ μοι, | ὦ γλυκύτατον, τὴν γραῦν ἀπαλλάξασά μου.

869. 'They knocked the blossoms off my penny-royal.'

ἄνθια R. Other MSS. have ἄνθεια or ἄνθεα. If ἄνθια is right, it cannot represent ἄνθεα. The close pronunciation of praevocalic ε in Boeotian would give ἄνθῖα, just as the Attic θεός becomes Boeotian and Laconian θῖός. The form ἄνθῖα must represent an original ἄνθεια plural of ἄνθειον formed from the stem ἄνθες as adjective ἔτειος from the stem ἔτες. Boeotian ι takes the place of diphthong ει. Cf. Ἀργίος = Ἀργεῖος, ἱράνα = εἰρήνη, ἱμι = εἶμι, ἦι = αἶι.

ἀπέκιξαν : ἀπέβαλον (Schol.).

870. πρίασο is Boeotian patois, Attic πρίω. The uncontracted forms are confined to Tragedy; the only instance in Comic trimeters is ἀνίστασο Thesm. 236, 643, Lys. 929, Vesp. 998.

871. ὀρταλίχων, 'chickens,' οἱ μήπω πετόμενοι νεοσσοί (Hesych.). In Eq. 1344 ἀνορταλίζειν is used of the futile way in which chickens flap their wings. But Strattis fr. 47 seems to indicate that the Boeotians used the word in the same elastic sense as the modern poulterer is apt to do: ξυνίετ' οὐδέν, πᾶσα Θηβαίων πόλις | οὐδέν ποτ' ἄλλ'. οἱ πρῶτα μὲν τὴν σηπίαν | ὀπιθοτίλαν, ὡς λέγουσ', ὀνομάζετε, | τὸν ἀλεκτρούνα δ' ὀρτάλιχον κτλ. τετραπτερυλλίδων should properly mean locusts. Elmsley objects that these are hardly a delicacy, cf. 1116, and translates 'or my four-footed game', referring to the hares of 878. But it is difficult to get rid of the notion of flying in -πτερυλλίς. τετραπτερυλλίδων is not the equivalent of τετραπόδων: and it is by no means certain that 'locusts' are out of place among this purveyor's wares. See 878-80 n.

872. 'All hail my scone-fed friend.' The κόλλιξ Θετταλικός was a round roll made of coarse flour. The Athenians prided themselves on being μικροτάπεζοι, and they constantly scoff at the larger appetites of their Boeotian neighbours—παχεῖς καὶ ἀναισθήτους καὶ ἡλιθίους μάλιστα διὰ τῆς ἀδηφαγίας (Plut. de Esu Carn. 6). At Scolus in Boeotia there was a temple dedicated to Demeter Μεγαλόρτω καὶ Μεγαλομάζω Athen. 416 c. Heracles, the Boeotian hero, is always represented as a gourmand rather than a gourmet.

πωνεῖν μὲν ἀμὲς καὶ φαγεῖν μάλ' ἀνδρικοί is a Boeotian confession, Eubulus fr. 12. Your true Boeotian is your true trencher-man, Eubulus fr. 29 οὕτω σφόδρ' ἐστὶ τοὺς τρόπους Βοιωτίας | ὥστ' οὐδέ δειπνῶν, ὡς λέγουσ', ἐμπίμπλαται.

Βοιωτίδιον from Βοιωτι-ίδιον, as οἰκίδιον from οἰκι-ίδιον, οὐσίδιον from οὐσι-ίδιον. The gender is sacrificed to the sense as in φίλε τέκνον, φίλτατ' Αἰγίσθου βία, Demos. xxi. 117 ταῦτ' ἔλεγεν ἡ μαρὰ καὶ ἀναιδὴς αὕτη κεφαλὴ, ἐξεληλυθώς.

873. ἀπλῶς reinforces ὅσα, 'absolutely all.' 'The very pick of all Boeotia, marjoram, penny-royal, rush-mats, wicks, ducks, daws, grouse, coots, sand-pipers, and divers.' The list is intentionally heterogeneous; the Boeotian dwells on his extensive stock. Marjoram and penny-royal might serve as seasonings; but the rush-mats can hardly be regarded as essential accessories of a festival, and jackdaws do not usually figure on a game list. The ἀτραγᾶς is the francolin, now extinct in Greece, the greatest dainty of them all. Athenaeus describes it as 'rather larger than a partridge, speckled on the back, bricklike in colour, but inclined to red' (ix. 387 F). Its habitat was in marshes and fens. Boeotia was the bird-rearing land, *par excellence*, of Greece. Ephippus fr. 15, Pax 1003 καὶ Βοιωτῶν γε φέροντας ἰδεῖν | χήνας, νήττας, φάττας, τροχίλους. | καὶ Κωπᾶδων ἐλθεῖν σπυρίδας.

876. 'Whew! what a spell of fowl-weather has swooped into our market-place!' ἐξιέναι is the *verbum proprium* of winds, and -ίας is the wind-termination. ἐτησίας is the trade-wind, Ὀλυμπίας the wind blowing from the direction of Olympia; cf. Ἑλλησποντίας Hdt. vii. 188, Καικίας Eq. 437 the wind blowing from the Caicus, i. e. the NE. συκοφαντίας Eq. 437 is coined on the model of Καικίας, *informanter* on the model of Levanter. But Aristoph. had ὀρνυθίας ready to his hand; cf. Aristotle, Meteor. ii. 5. 9 μετὰ τὰς χειμερινὰς τροπὰς πνέουσιν οἱ ὀρνυθιαί, the cold north winds which brought the birds of passage to Greece. The Boeotian brings them pell-mell in the same fashion.

878. 'And look you, I bring geese, hares, foxes, moles, urchins, cats, partans, martens, otters, eels from Copais.' I translate 'partans' for the sake of the jingle which is no doubt intentional. We know nothing of any animal called πικρίς. It would be easy to read πηκτίδας—bird cages or nets (Oppian, Ixeutika 3. 7); η and ι are pronounced alike. Some of these animals are less appetizing than the plain locusts of 871. They are no doubt introduced in jesting allusion to the privations of the siege, 478 n. The Parisians of 1870 seasoned their unsavoury diet with jests on 'rat' and 'chat.' In contrast with these the hare and the eel were the *bonnes bouches* of which the Athenians had long been bereft. For

the former cf. Vesp. 709, Ach. 520. Importation from Megara had been stopped during the war, and the people cooped within the walls of Athens were unable to hunt in Attica itself, οὐ δασύποδ' εὐρεῖν ἔστιν οὐχὶ ῥάδιον Nausicrates fr. 3. The reverence for the eel rose to the pitch of idolatry, Antiph. 147 τὰ τ' ἄλλα δεινούς φασὶ τοὺς Αἰγυπτίους | εἶναι τὸ νομίσαι τ' ἰσόθεον τὴν ἔγχελυν' | πολὺ τῶν θεῶν γάρ ἐστι τιμιωτέρα, Eubulus 35 and 64. Those from Lake Copais were most esteemed, μεγάλοι τε γάρ εἰσι | καὶ τὸ πάχος θαυμάσται Archestratus fr. 8. 6.

881. τέμαχος is always a slice of fish, τόμος a slice of meat. Pherecr. fr. 45 καὶ δὴθ' ὑπάρχει τέμαχος ἐγ' | χέλειον ἡμῖν, τευθίς, ἄρ' | νειον κρέας, φύσκης τόμος. τὰς ἐγγέλεις, 'the eels you speak of,' or, more probably, 'the eels we have all been longing for.'

Dicaeopolis becomes paratragic in doing justice to this enkindling theme; 881 has something of the cothurnate style in spite of the anapaest in the second foot, and 882 is a tragic senarius. Even the dull Boeotian catches fire, and in 883 burlesques a line from the Ὀπλων κρίσις of Aeschylus no less—πρέσβειρα πεντήκοντα Νηρηίδων κορῶν, addressed to Thetis as she rises from the waves. Hence ἔκβαθι in 884, continuing the parody as he takes the eel from his basket.

884. ἔκβαθι τῷδε MSS. τῷδε, Attic τοῦδε, refers to his sack or basket. There is no need to resort to conjecture. Van Leeuwen adopts the Aeolic τυῖδε = δεῦρο. Cf. Hes. Op. 635 ὅς ποτε καὶ τυῖδ' ἦλθε, Theocr. v. 30 τυῖδ' ὁ τράγος οἶτος. Others read τῶδε, i. e. τῷ ξένῳ, 'in deference to his wishes.'

885. As in Pax 520 ff. ὦ πότνια βοτρυνόδωρε τί προσείπω σ' ἔπος; we have here a burlesque of the recognition-scene which is so common in tragedy. The fun of the Old Comedy depends in no small measure on the ever-emerging contrast with its tragic background. The contrast would of course be heightened by the 'mouthing' and the gestures of Dicaeopolis. It is the burlesque of the tragic motive that explains the prevalence of the tragic rhythm, the tragic words δμῶες 887, τέκνα 891, and the tragic parody 893-4. The eel is personified all through the scene as a bashful maiden. With τῆς ξένης 892 (sc. κόρης), cf. Lys. 702 παῖδα χρηστὴν κάγαπατὴν ἐκ Βοιωτῶν ἔγχελυν. Such personification is not infrequent in Comedy: a goblet is spoken of as τροχήλατος κόρη, a loaf of bread as ἀγνή παρθένος Δηοῦς κόρη. Archestratus calls a cake Δήμητρος παῖς, a pike θεοῦ παῖδα λάβρακα. The μόλις in 890 marks the coyness of the maiden, ἐπιχάριτται in 884 is an invitation to 'be kind'. χαρίζεσθαι is regularly used in *re amatoria*, πολλῶν γὰρ δι' πειρασάντων αὐτὴν δόλοις χαρίσασθαι Eq. 517.

886. 'The heart's desire of Comic choruses' is explained by 893,

where the eel is carried inside to form part of the banquet given by the choregus after the performance.

887. φίλη δὲ Μορύχῳ, a comic break on the seeming pathos of 885-6. Morychus was the Apicius of fifth-century Athens. Plato, fr. 106 ὦ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων ἔφυς | καὶ Γλαυκέτης ἡ ψῆττα καὶ Λεωγόρας | οἱ ζῆτε τερπνῶς οὐδὲν ἐνθυμούμενοι. These worthies live the life of gods serene.

888. ἐσχάρα, a portable brazier with four legs.

891. ἀνθρακας, 'no small gift in these hard times'; cf. 34 n.

In his first outburst of enthusiasm Dicaeopolis will have the cooking done then and there. But his second thoughts are wiser. The accessories must be saved for the after-feast. This time the chorus will not be dismissed ἀδειπνοὶ 1155 n. For the sort of fare provided by the choregus cf. Plut. Mor. 349 A οἱ γὰρ χορηγοὶ τοῖς χορευταῖς ἐγγέλεια καὶ θριδάκια καὶ σχελίδας καὶ μυελὸν παρατιθέντες εὐώχουν. There is a joke of the same economical order in Pax 1019-22, where Trygaeus also takes a second thought, and excuses himself from sacrificing the sheep upon the stage: οὐχ ἡδεται δῆπουθεν Εἰρήνη σφαγαῖς, | οὐδ' αἱματοῦται βωμός· ἀλλ' εἴσω φέρων | θύσας τὰ μηρί· ἐξέλων δεῦρ' ἔκφερε, | χούτω τὸ πρόβατον τῷ χορηγῷ σάζεται, the last line being spoken aside.

R's ἔκφερ' is a mere mistake, K for IC. αὐτήν in 891 cannot have a different reference from αὐτήν in 893. And the eel must already be out of the sack. Dicaeopolis apostrophizes it himself, and invites others to salute it. The Boeotian must have taken it out at ἔκβαθι: he could hardly expect it to get out at the word of command. Thus Herwerden's *exprope* falls to the ground. Critics who object to D.'s sudden change of mind are surely hard on Aristophanes, and must have forgotten the parallel situation in the Pax. The sudden change would be justified, were it only to motive the parody which follows.

893. θανῶν is found only in tragic or paratragic style. The ordinary Attic forms are ἀποθνήσκω, ἀποθανοῦμαι, ἀπέθανον, τέθνηκα. Here we have a malicious parody of Eur. Alcestis 367-8 μηδὲ γὰρ θανῶν ποτε | σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί, a parody to which Philetaerus makes a rejoinder in his 'Winebibber', οὐ γὰρ θανῶν δῆπουθ' ἂν ἐγγέλων φάγοις, | οὐδ' ἐν νεκροῖσι πέττεται γαμήλιος.

894. ἐντετευτλιωμένης, 'garnished with beet.' Athenaeus vouches for this method of dishing the eel, ἥσθιον τὰς ἐγγέλεις καὶ μετὰ τεύτλων ἐντυλίξαντες. Cf. Pax 1013 ὁλόμαν ὁλόμαν ἀποχρηωθείς | τὰς ἐν τεύτλοισι λοχευομένας, Eubulus fr. 64 τεύτλ' ἀμπεχομένης παρθένου Βοιωτίας.

MSS. here give us the impossible ἐντετευτλανωμένης. The Greek



word for beet is τεῦτλον or τευτλίον: from the latter is derived ἐντευτλιοῦν as from θρίον ἐνθριοῦν.

895. τιμά, 'price,' as in πολύτιμος, 'dear.' In Lysias xxii. 8 τίμιος, 'dear,' is contrasted with ἄξιος, 'cheap.' Note the emphatic position of the personal pronoun. As the slaves vanish with the brazier *and* the eel, the Boeotian not unnaturally inquires where he is to come in.

896. ἀγορᾶς τέλος, 'market dues,' exacted only from foreigners, who had to pay this impost before obtaining a stand. It is possible, however, that D. is thinking of the ἐπώνια, a certain proportion of all goods sold, probably 1 per cent., being levied by the State. Under the unusual circumstances *l'état c'est moi*.

898. ἰώγα = ἔγωγε. For the omission of the γ sound between the two vowels, γ→y, cf. Boeotian ἀγείοχα = ἀγήγοχα, δλίος = δλίγος (Plato fr. 168, Rhinthon fr. 8), Φιαλεύς = Φιγαλεύς in an inscription of 271-265 B.C. Praevocalic ε is represented by Boeotian ἱ. There is no reason to doubt the unaspirate form of our MSS. Apollonius, de Pron. 64 c remarks on the authority of Tryphon that the Boeotian form was always aspirated (ἰών), ἐπεὶ δασύνεται τὰ φωνήεντα ἐν ταῖς ἀντωνυμίαις, ὅτε πρὸ φωνηέντων τίθεται, ἐὸς εὐὸ κτλ. But ἐὸς εὐὸ are not relevant. Their aspirate is not due to the fact that their initial vowel is followed by another vowel; it represents the original s which appears in Latin *suus sibi se*.

899. ἢ, 'or else,' i.e. instead of taking payment in cash.

ἰὼ B. All other MSS. have ἰών, an easy corruption. The Schol. read ἰὼ: γράφεται καὶ ἰὼ ἀντὶ τοῦ ἐγὼ καὶ δύο στιγμαὶ ἐν τῷ ἄξις, εἶτα τὸ ἰὼ. The 'two points' are to mark change of person.

900. ὅ τι γ' ἔστ' Ἀθάναϊς. The γε marks the affirmative answer, ἔγωγέ φημι, τρία γε ταυτὶ γέμματα 187. If Ἀθάναϊς is right (R has ἐν Ἀθάναϊς) we must supply an ἐν with it from ἐν Βοιωτοῖσιν, 533 n. This construction is unusual except in elevated style, but it is facilitated here by the possibility that Ἀθάναϊς might stand alone as an ordinary possessive dative. Elmsley's Ἀθάναος = Ἀθήνησι is unnecessary.

901. 'Then you'll buy Phaleric anchovies for export, or crockery perhaps.' The small fry called ἀφύαι were a dainty in high favour with all classes at Athens. Chrysippus termed them 'the poor man's relish', Athen. 285 D. Those from Phalerum were most esteemed. Matron 22 ἢ δὲ Φαληρικὴ ἢ λθ' ἀφύη Τρίτωνος ἐταίρη.

κίραμον: collective, 'crockery.' Thuc. ii. 4. 2 λίθοις τε καὶ κεράμῳ (tiles) βαλλόντων. So ἔπαλξις is collective singular in line 72, 'the ramparts,' Thuc. ii. 13. 6 τῶν παρ' ἔπαλξιν. From the sixth to

the fourth century the pre-eminence of Attic pottery was undisputed. Vases made of the excellent red clay (*γῆ κεραμῖτις*) found on the promontory of Kolias were exported to all parts of the Mediterranean and Black Sea coast. Several of these vases depicted with scenes from the Old Comedy have been found at Kertsch in the Crimea.

902. *ἐντι*: Boeotian third plur. of *εἰμί*.

904. *ἐγὼ*δα, 'I have it,' 430 n.

905. *νεὶ τῷ θεῷ*. The MSS. all have *σιῷ*, but there is no authority for the *σ*-form in the Boeotian dialect. In Laconian the case is more doubtful. MSS. constantly give *σ* for the aspirate *θ* in Aleman, in Aristoph., e.g. Lys. 86 *ναὶ τῷ σιῷ*, and in Thuc. v. 77 *τῷ σιῷ σýματος*, i.e. *τοῦ θεοῦ θýματος* (for exceptions see Kühner-Blass i. 152), while early inscriptions have only *θ*. Blass conjectures that the Laconian pronunciation of *θ* was at this date like the 'th' in English 'think', while the Attic pronunciation was *τς*, a *t* sound followed by an *h* (very much like that inserted by an Irishman after the 'p' in pig). The Laconian would write *θ*, but the Athenian, having no symbol corresponding to the Laconian sound, would reproduce it as best he could by *σ*.

The dual implies that the two gods are naturally mentioned together. On the lips of a Theban the reference is to Amphion and Zethus, the founders of Thebes. The Spartan *ναὶ τῷ σιῷ* refers to the Dioscuri. Spartans and Thebans of both sexes swore 'by the two gods'. The Attic *μὰ τῷ θεῷ* (Demeter and Kore) was reserved for ladies; in the Parliament of Women the speaker disguised as a man betrays her sex by indulging in her usual oath. Eccl. 155 B. *μὰ τῷ θεῷ*; *τάλαινα ποῦ τὸν νοῦν ἔχεις*; | A. *τί δ' ἔστιν*; *οὐ γὰρ δὴ πιεῖν γ' ἤτησά σε*. | B. *μὰ Δι' ἀλλ' ἀνὴρ ὦν τῷ θεῷ κατώμοσας*. Mnesilochus plays the game better. As soon as he dons the woman's dress he swears by Artemis Thesm. 517, and by the two gods *ὦ πολυτιμήτω θεῷ* Thesm. 594.

[Kühner-Blass treats the present passage as a mere corruption for *νεὶ τῷ θεῷ*. 'A Boeotian cannot swear by the Dioscuri.' But there is no reason why he should not swear by his own twin gods. He has already sworn by Iolaus.]

906. 'I should make a good thing of it, if I carried him off like an ape stuffed full of tricksiness.' The Schol. takes this as ironical. But the Boeotian speaks in good faith: he thinks of exhibiting the informer. A sycophant will be a curiosity at Thebes. *μέντοι*: in affirmation (*μέντοι* *τοι*) with the intensive force of *τοι*. Eq. 168 *ἐγὼ*;—*σὺ μέντοι*, 'Yes, you,' 895 *οἶδα μέντοι*. It is specially common when some word or words of a question are repeated in the answer.

908. καὶ μὴν, 'and by the way.' This formula is regularly used to mark the entrance of a new character. In this use it is not followed by γε, as it generally is when it marks the introduction of a new point for consideration. Ran. 106 καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

Νικάρχος: Keck (Quaest. Aristoph., p. 71) sees in this sycophant a caricature of—Nicias! Line 915 τῶν περιστώτων χάριν reminds him of Plut. Nicias 4 πολὺ τὸ πρὸς δόξαν καὶ φιλοτιμίαν πανηγυρικὴν καὶ ἀγορασίον. Further, Nicarchus is θεοῖσιν ἐχθρὸς 933, and the slave in Eq. 34 argues the existence of θεοί from the fact that he is θεοῖσιν ἐχθρὸς. But these data smack of Fluellen. 'In the comparisons between Macedon and Monmouth the situations, look you, is both alike. There is a river in Macedon, and there is also more-over a river at Monmouth, and there is salmons in both.'

909. 'There's not much of him.' 'But all there is, is bad.' Words like ὕψος, βάθος εἶρος, μήκος are generally used without the article as accusatives of measurement; they are practically adverbial expressions. ἅπαν κακὸν by attraction for ἅπας κακόν, 'all vice.' Thesm. 787 ὡς πᾶν ἐσμέν κακὸν ἀνθρώποις, Soph. Phil. 927 ὦ πῦρ σὺ καὶ πᾶν δείμα, El. 301 ὁ πάντ' ἀναλκίς οὗτος, ἡ πᾶσα βλάβη (= ὁ πᾶς βλάβη ὦν Jebb). There is a similar attraction of the participle in Eccl. 158 ἀνὴρ ὦν τῷ θεῷ κατώμοσας (of a woman disguised). μικρός is the Doric form. The Plautine Miccotrogus (Stichus 242) is probably borrowed from the Dorian farce of Southern Italy.

910. τῷδ' ἐμά, 'they belong to me here,' 93 n.

911. ἴττω Δεὺς, 'God wot.' A Boeotian formula, Phaedo 62 A καὶ ὁ Κέβης (a Theban) ἡρέμα ἐπιγέλασας, ἴττω Δεὺς, ἔφη, τῇ αὐτοῦ φωνῇ εἰπών, Plato, Ep. 345 A ἴττω Δεὺς, φησὶν ὁ Θηβαῖος. ἴστω Ζεὺς is found in Homer, Il. x. 329, and in Tragedy, Soph. Trach. 399 ἴστω μέγας Ζεὺς: but it is rare in Attic dialogue, Lucian, Toxaris ii. 518 ἴστω τοίνυν ὁ Ζεὺς ὁ φίλιος.

912. τί δὲ κακὸν παθών. The variation from the ordinary τί παθών; is not unintentional. 'What harm have they done you?' is more to the point than 'What has come over you?' Bentley's τί δέ is more suitable than MSS. τί δαί which is confined to *brief* questions, τί δαί; πῶς δαί; τί δαί λέγεις; expressing surprise. It also avoids the unusual division of the anapaest in the fourth foot. ε and αι are pronounced alike and represented by the same compendium s. Bentley's conjecture is now confirmed by the Berlin papyri.

913. 'Wage war and strife on dicky-birds.' ἦρα = Att. ἦρω, exemplifying the Boeotian contraction  $\bar{a}o = \bar{a}$ . So φυσάντες in 868.

914. τί ἀδικείμενος = Att. τί ἀδικούμενος. The -εω, -αω, -οω verbs

often take the  $\mu$ -form in Aeolic, of which Boeotian is one branch. Herodian π. μονήρ. λέξ. ii. 930 cites  $\pi\acute{o}\epsilon\mu\iota$ ,  $\nu\acute{o}\epsilon\mu\iota$ ,  $\phi\acute{\iota}\lambda\epsilon\mu\iota$ ,  $\tau\acute{\alpha}\rho\beta\epsilon\mu\iota$  from the Boeotian poetess Corinna.

$\alpha\delta\iota\kappa\epsilon\acute{\iota}\nu$  belongs to that class of verbs denoting persistence of result which may often be translated like the English perfect, 'I have done wrong,' 'I am in the wrong,' rather than 'I am doing wrong'. So  $\nu\iota\kappa\acute{\alpha}\nu$  to be victor (Xen. Anab. ii. 1. 4  $\alpha\pi\alpha\gamma\gamma\acute{\epsilon}\lambda\lambda\epsilon\tau\epsilon$  'Αρταίφ' ὅτι ἡμεῖς νικῶμεν βασιλέα καί, ὡς ὁρᾶτε, οὐδείς ἡμῖν ἔτι μάχεται),  $\phi\epsilon\acute{\upsilon}\gamma\epsilon\iota\nu$  to be in exile,  $\kappa\rho\alpha\tau\epsilon\acute{\iota}\nu$  to have the upper hand,  $\eta\kappa\omega$  I am come,  $\omicron\chi\omicron\mu\alpha\iota$ ,  $\eta\tau\tau\acute{\omega}\mu\alpha\iota$ , &c.

915.  $\tau\acute{\omega}\nu$  περιστώτων χάριν. The speaker is quite patriotic, says the Schol. He uses the phraseology of the Orators. Demos. liv. 41  $\acute{\upsilon}\mu\omega\nu$  ἔνεκα, ὃ ἄνδρες δικασταί, καὶ  $\tau\acute{\omega}\nu$  περιστηκόντων. Nicarchus is really thinking of the audience, not of the χορευταί. A wave of the hand would make this plain. His point is put more fully in De Corona 196 ἔστι δὲ ταῦτα πάντα πρὸς ὑμᾶς, ἄνδρες δικασταί, καὶ τοὺς περιστηκόντας ἔξωθεν καὶ ἀκροωμένους, ἐπεὶ πρὸς γε τοῦτον τὸν κατὰ πτυστον βραχὺς καὶ σαφὴς ἐξήρκει λόγος.

916.  $\gamma\epsilon$  is omitted in the Aldine and in Suidas. It is not strictly necessary. But it is often used in place of the more expressive γάρ (=  $\gamma\epsilon$  ἄρα) in a clause which gives a proof or explanation of a preceding statement. Eur. I. A. 1394 οὐ δέϊ τόνδε διὰ μάχης μολεῖν | πᾶσιν Ἀργείοις γυναικὺς οὐνεκ' οὐδὲ κατθανεῖν | εἰς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὁρᾶν φάος, Xen. Mem. i. 2. 54 ἔλεγε δὲ ὅτι ἕκαστος . . . τοῦ σώματος ὃ τι ἂν ἀχρεῖον ᾖ, αὐτὸς τε ἀφαιρεῖ καὶ ἄλλῳ παρέχει· αὐτοὶ τὲ γὰρ αὐτῶν ὄνυχας τε καὶ τρίχας καὶ τύλους ἀφαιροῦσι.

917.  $\xi\pi\epsilon\iota\tau\alpha$ , *indignantis*.  $\delta\eta\tau\alpha$  after an interrogative particle emphasizes the whole clause; after an interrogative pronoun, τίς, τί, and the like, it emphasizes the interrogative word.

διὰ θρναλλίδα Suidas, θρναλλίδας MSS. The singular is imperatively required by the following αὔτη, and is supported by the Berlin Texts. The vague singular, minimizing the ground of offence, is precisely what we want here.

918. τὸ νεώριον: collective singular as in 552. Blaydes' τὰ νεώρια is unnecessary.

919. 'A wick set a dock a' flame!' 'I should say so.' 'How, pray?' The daring attempt made by Cnemus and Brasidas to burn the arsenal at the Peiraeus (429 B. C.) was still fresh in men's minds. The attempt proved abortive, καὶ τις καὶ ἄνεμος λέγεται αὐτοὺς κολῦσαι Thuc. ii. 93; but the raiders succeeded in capturing the squadron which blockaded Megara, and in ravaging Salamis. Athens had been rudely awakened from her feeling of security, and would still be jumpy about her arsenals. 920-4 is a skit



on the ridiculous accusations concocted by the Titus Oates of the day.

920. ἐνθεῖς ἂν εἰς τίφην . . . ἄψας ἂν . . . : ἂν is often repeated in the course of a long sentence. Here it emphasizes the hypothetical nature of the whole affair. The informer is made to indicate that he is making the best of a bad case.

The difficulty of this passage lies in the fact that it is meant to be nonsensical; Dicaeopolis refuses to recognize a coherent scheme for the burning of the arsenal 924-5. It should, however, have the appearance of sense. The ὑδρορροά is evidently a water-course running from Athens to the Peiraeus. Most editors take τίφην to be a hollow reed like that in which Prometheus enclosed his gift of fire. But it is difficult to see how the flame, boxed up in the reed, was to get into touch with the ships. The Scholiast takes it to mean 'beetle', ζῶον καθαρωδές, but burks the difficulty of translating ἐνθεῖς εἰς by a convenient paraphrase, ἐκ ταύτης δήσας. I think it probable that τίφην, like its synonyms σίλφην and κάνθαρος, meant (1) a beetle, (2) a boat. The beetle-boat is put on the water-course with its freight of fire, and it finds its way to the Beetle-harbour. Κανθάρον λιμὴν was properly the large harbour to the south-west of the Peiraeus, but in popular language it seems to have included Zea and Munychia as well; thus the name would be directly suggested by τὸ νεώριον. Pax 143-5 is more perspicuous. A. τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κάνθαρος. | B. λιμὴν δὲ τίς σε δέξεται φορούμενον; | A. ἐν Πειραιεὶ δῆπον ὅτι Κανθάρον λιμὴν. Once the beetle-boat had reached the Beetle-harbour, it would play the part of Drake's fire-ships which 'singd Philip's beard'. The notion of fire-ships seems to have been in the air at this time. We know that they were employed at Syracuse twelve years later, Thuc. vii. 53 ὀλκάδα κληματίδων καὶ δαδὸς γεμίσαντες—ἦν γὰρ ἐπὶ τοὺς Ἀθηναίους ὁ ἄνεμος οὖριος—ἀφείσαν πῦρ ἐμβαλόντες. The intentional absurdity consists (1) in the humorous assumption that a beetle-boat will be sure to find its way without let or hindrance to the Beetle-harbour (cf. Pax 143-5), (2) in the ridiculous tenuity of the boat as contrasted with the magnitude of the enterprise—it has to go down a water-course.

It is interesting to observe that Ben Jonson thought it worth while to imitate this passage. He has a similar plausible absurdity in Volpone, Act IV, Sc. 1, where Sir Politick Would-be suggests the suppression of tinder-boxes.

My first is

Concerning tinder-boxes. You must know

No family is here without its box.

Now Sir, it being so plausible a thing,

Put case that you or I were ill-affected  
 Unto the state, Sir; with it in our pockets  
 Might not I go into the Arsenal  
 Or you come out again, and none the wiser?

922. βορέαν ἐπιτηρήσας μέγαν: a playful allusion to the attempt made by Brasidas 919 n.

924. σελαγοῖντ' ἂν αἱ νῆς A, αἱ νῆς Γ, αἱ νῆες R. But the only Attic form of the nom. plur. is νῆες, and there is no authority, outside Pindar and the Epic, for the synizesis ηέ. Further, with a verb like σελαγεῖσθαι, 'to be in a blaze,' we want some word for 'straightway'. Pierson's conjecture εὐθύς implies that the MSS. reading is a gloss supplying a subject to σελαγοῖντ' ἂν. Brennan's αἰφνης is extremely attractive, though that form is not found elsewhere, but always ἐξαίφνης. Unfortunately there is a lacuna in the middle of this line in the Berlin Papyri.

926. μαρτύρομαι: *antestor*. Nicarchus gets a buffet from Dicaeopolis, and calls on all and sundry to take note of the assault. Pax 1119 ὦ παῖε παῖε τὸν Βάκιν.—μαρτύρομαι.

927. 'Give me some straw to truss him with before handing him over.' There is no real difficulty in the MSS. reading. φέρειν is often used in the sense of giving, not carrying, Pax 5 ποῦ γὰρ ἦν νῦν δὴ 'φες; Here it is used of giving in payment, Thuc. i. 19 χρήματα τάξαντες φέρειν. Dicaeopolis is to pay the price agreed upon in 905.

928. This line seems to be a mere adscript based upon 905 and 931. An anapaest does not follow a tribrach unless the latter is at the end of a dipody and completes the sense 47 n. And the line will not scan at all as it stands. The α in κατάγγη is long as in κατᾱγγεῖη 944 (Kühner-Blass ii. 346). We might, of course, change φορούμενος to φεράμενος, were it worth while. But the line is awkwardly connected with the foregoing, gives us a second ὡς clause that one would rather be without, and makes the advice of the Chorus mere surplusage.

929-51. An amoebaeic song in iambic dimeters and monometers, 934-6 = 945-7 being catalectic. The parts assigned to the Chorus were probably taken by the leaders of the first and second ἡμίχորια in the strophe and antistrophe respectively. 936-9 sung by the actor correspond to 948-51 assigned to the Chorus, and the melody of the solo in the strophe would not be adapted to choral rendering in the antistrophe.

932. 'I'll look after that, for sure enough the fellow has a clattering ring, cracked in the firing, and god-forsaken altogether.' Dicaeopolis treats the sycophant as a genuine crock, striking him

to test εἴτε ὑγιές εἴτε σαθρὸν φθέγγεται (Plato, Theaet. 179 D). Cf. Persius iii 21 'sonat vitium percussa'. He mixes his epithets accordingly. 'Fire-flawed' suits the crock but not the man, 'clattering' might be used of either, but 'god-forsaken' is distinctly the human attribute. It is the foundation of Nicias' belief in gods *οτιὺ θεοῖσιν ἐχθρός εἰμι* Eq. 34. The two words are always to be written separately, *θεοῖς ἐχθρός* but *θεισεχθρία*, *καλὸς καγαθός* but *καλοκαγαθία*. So *ἀνὴρ ἀγαθός*, *ἀνδραγαθία*: *ὁ Ἄρειος πάγος*, *Ἀρειοπαγίτης*: *Μεγάλη πόλις*, *Μεγαλοπολίτης*, &c.

ἄλλως (1) otherwise; (2) besides, *ἀρίστου καὶ ἄλλως φρονιμωτάτου* Plato, Phaedo ad fin., hence 'at all events', 'anyhow' *ἐπεὶ περ ἄλλως εἰς Ἄργος κίεις*, Aesch. Cho. 680; (3) 'otherwise than well,' and so 'in vain'. The euphemism is like that in *ἕτερος* = *κακός* and in *si quid secus acciderit*; (4) with substantives of disparagement *εἰδωλὸν ἄλλως* Soph. Phil. 947, *πρόβατ' ἄλλως*, 'mere sheep,' Nub. 1203, *γῆς ἄλλως ἄχθη*, 'mere cumberers of the ground,' Plato, Theaet. 176 D. Here *ἄλλως* is 'besides', 'moreover', as in (2).

935. *τί χρήσεται ποτ' αὐτῷ*; 'What will he do with it?' But 'can' or 'shall' is nearer the mark than 'will'. The future here expresses action to be taken at the will of another, a use resembling that in the deliberative question. Plut. 941 *τοῖς δ' ἐμβαδίοις τί χρήσεται τις*;

937. 'A cup of woes—a mortar to bray up all sorts of litigation—a lamp to throw official glare on power—a mixer to prepare official botheration' (Tyrrell). *ὑπεύθυνοι*: officials who have not yet passed their audit on demitting office. They were particularly liable to be 'squeezed' by informers, *πιέζων τοὺς ὑπευθύνους* Eq. 259, and frequently paid blackmail, *παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα* Vesp. 102. For the pun in *φαίνειν* cf. 826 n. The *λυχνόυχος* was properly the wicker frame, not unlike our stable lanterns, in which the lamp itself (*λύχνος*) was carried when out of doors. The comparison is suggested by the straw crate in which the informer is trussed.

944. *οὐκ ἂν καταγείη*. Müller's *κατάξειας* is generally accepted though it involves an improbable change. Cobet conjectured *κατεαγοίη*, but the perf. opt. is not in place: 'would never be found to be broken.' The MSS. *καταγείη* may well stand; there is no proof whatever that the *a* was short. See Kühner-Blass ii. 346, Rutherford, Babrius 47. 7. If any change were required, I should prefer *κατάξειεν* rather than *κατάξειας*, cf. 931.

945. *κατωκάρᾳ*, 'if it were hung by the feet, head downwards.' P<sup>ax</sup> 153 *κατωκάρᾳ ῥίψας με βουκολήσεται*, 'flinging me headlong.' Suidas s. v. *κατωκάρᾳ* οἱ Ἀττικοὶ ὑφ' ἐν ἀναγιγνώσκουσι, treat as a single word.

947-51. I. Most editors take *μέλλω γὰ τοι θερίδδεν* as 'I am going

to make a bit out of this', and join πρόσβαλλ' ὅποι βούλει together 'and use him for any purpose you please, a thoroughgoing informer'. But (1) there is no reason to suppose that *θερίζειν*, undefined by object or by adverb such as *καλῶς*, could mean 'to make a profit'. (2) The *πρός* of *πρός πάντα* certainly suggests dependence on the proximate *πρόσβαλλε*. (3) *πρός πάντα συκοφάντην* desiderates an *ὄντα*.

II. 'I am going to harvest my wares,' a sense supported by the Scholiast ἀπὸ μεταφορᾶς τῶν θερίζοντων ὅτι τὰ δράγματα (συν- or ἀνα-?) τιθέασιν. The Boeotian puts together what he has left on his hands. Then, with Willems, taking *συκοφάντην* as governed by *συνθέριζε* and by *πρόσβαλλε*—'Eh bien, brave étranger, lève aussi et jette par-dessus le reste, pour l'importer où bon te semble, un sycophant.' The pres. partic. denoting conative action is used like a future, Ach. 178, Eur. Suppl. 120 τοίτους θανόντας ἦλθον ἐξαιτῶν πόλιν. This use is specially common in the case of *φέρειν* and *ἄγειν*. For *πρόσβαλλε* *πρός πάντα* cf. Xen. Hell. i. 5. 6 εἰ *πρός τὸν μισθὸν ἐκάστω ὀβολὸν προσθείης*. The sycophant is treated as a household implement 936-9, Eq. 981 ff. εἰ μὴ 'γένεθ' οὗτος ἐν | τῇ πόλει μέγας, οὐκ ἂν ἦ-|στην σκεύη δύο χρησίμω, | δοῖδυσ οὐδὲ τορύνῃ.

952. *μόλις γ' ἐνέδησα*: *γε* emphasizing *μόλις*. 'It was jolly hard work tying up the cursed fellow.' Dicaeopolis accompanies this remark with some extravagant display of exhaustion.

954. *τὰν τύλαν*. See note on 860. *ὑποκύπτειν* with accus. is not found before Procopius, Ep. 55 ἀλλ' *ὑποκύπτειν* δεῖ τὸν ἀνχένα καὶ ζυγὸν ἀνάγκης ὑπομένειν ἐκόντας. The diminutive -ιχος is Boeotian and Dorian, *ὀρτάλιχος* 871, *πυρρίχος* Theocr. iv. 20, *ὀσσίχος* Theocr. iv. 55, *τοσσίχος* = *tantulus* (Hesych.); in proper names Ἀσώπιχος Pind. Ol. xiv. 15, Ἀμύντιχος Theocr. vii. 132.

955. *κατοίσεις*, 'carry him home.' *κατα-* as in *κατάγειν*, *κατιέναι*, *κάθοδος*. *κατηνέχθησαν* *πρός τὴν Πελοπόννησον* Thuc. iii. 69.

956. 'It's a rotten freight you'll be carrying anyhow, but still.' ἀλλ' ὅμως, sc. *οἰστέον* 402 n. Note that when the verb is repeated it is in the simple form. This is the ordinary rule, Eur. Bacch. 1064 *κλάδον* | *κατήγειν*, ἦγεν, ἦγεν ἐς μέλαν πέδον. Sometimes it is reversed, *λάβεσθε*, *προσλάβεσθε* 1215, *σῶσον* ἔκσωσον δ' ἐμέ Eur. I. T. 984.

958. 'And if you make a profit on this lading, your fortune's made so far as sycophants go,' i. e. there are plenty more where that one came from. *οὐνεκα* = *quod attinet ad*; in this use it is generally accompanied by *γε*. Nub. 420-2 *οὐνεκά γε ψυχῆς στεερῆς δυσκολοκαίτου τε μερίμνης—οὐνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν*. For the form *οὐνεκα* which is by far the commonest in Aristoph. see Meisterhans 216 n.



959. Enter a slave from the house of Lamachus.

τί με βωστροεῖς; 'why are you bawling on me?' Cf. βόασε παῖδα ὄν Pind. Pyth. vi. 36, τὸν δὲ Μανῆν ἢ Σύρα βωστροησάτω 'κ τοῦ χωρίου Pax 1147, and Martial's 'clamatusque procul viator'. βωστροεῖν is formed from βοᾶν as ἐλαστρεῖν from ἐλᾶν and καλιστρεῖν from καλεῖν.

960. ἐκέλευε: the tense goes back to the time at which the order was given. The imperfect is used, not the aorist, as the notion is really durative—'urged,' not 'commanded.' But the imperfects ἐκέλευον and ἔλεγον are in general much more common than the corresponding aorists. Cf. Thuc. iv. 28 Νικίας . . . ἐκέλευεν ἦντινα βούλεται δύναμιν λαβόντα ἐπιχειρεῖν—'erfolglose Aufforderung' (Kühner-Gerth). Hdt. i. 69 ὁ Κροῖσος ἔπεμπε ἐς Σπάρτην ἀγγέλους . . . οἱ δὲ ἐλθόντες ἔλεγον κτλ. 'The thoughts follow the motion' (Gildersleeve). Other grammarians look upon such isolated uses of the imperfect as survivals from the time when the imperfect was the only tense of narration.

961. εἰς, 'for the Feast of Pitchers.' Pax 563 ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον, Eq. 1185 ἐπίτηδες αὐτ' ἔπεμψέ σοι | εἰς τὰς τριήρεις ἐντερόνειαν ἢ θεός. This use is to be distinguished from the purely temporal οὐκέτ' εἰς μακράν Vesp. 454, εἰς ἐσπέραν Pax 966. The Feast of Pitchers was the second day of the Anthesteria, a Dionysiac festival extending from the eleventh to the thirteenth Anthesterion, 2nd to 4th March. For a full discussion of the Anthesteria, its origin and religious significance, see Foucart's *Culte de Dionysos en Attique*, 107-63. In Ach. 1000 and 1087 ff. we have a picture of the drinking-contest at the Χόες and the banquet provided by the priest of Dionysus.

962. ἐκέλευε, sc. δοῦναι, from μεταδοῦναι in 961. Thuc. ii. 71 ἀπεδίδου Πλαταιεῦσι γῆν καὶ πόλιν τὴν σφετέραν ἔχοντας αὐτονόμους οἰκεῖν, στρατεῦσαί τε μηδένα ποτὲ ἀδίκως ἐπ' αὐτοὺς (sc. ἐδίδου from ἀπεδίδου. Sometimes a different verb is to be supplied, Xen. Oec. xi. 18 τὰ μὲν βάδην (sc. ἰών) τὰ δὲ ἀποδραμών.

963. ὁ ποῖος οὗτος, 'What Lamachus is this that wants the eel?' The presence of the article shows that the question is a real one. D. affects to know nothing about Lamachus, and asks for further information. Nub. 1270 τὰ ποῖα ταῦτα χρήματα; 'What money is that you speak of?' Ach. 418 τὰ ποῖα τρύχη, where Euripides really wants to know 'what rags'. Quite different is the use of ποῖος without the article repeating a word in disdain ποίου βασιλέως; 62 n.

964. ταλαύρινος, 'with shield of tough bull-hide.' ταλαύρινος is

used of Πόλεμος in Pax 241, of Ares in Iliad v. 289 "Ἀρηα ταλαίρινον πολεμιστήν. It personifies Lamachus as the War-Geist. Its literal meaning is submerged; Lamachus' shield was made of metal like any other fifth-century shield.

965. The servant continues to speak of his master in cothurnate style. *Tel maître tel valet*. He adapts an Aeschylean phrase, Sept. 384 τρεῖς κατασκίους λόφους | σείει, κράνους χαίτωμα. Lamachus' triple crest was part of the taxiarch's insignia, Pax 1173 μάλλον ἢ θεοῖσιν ἐχθρόν ταξίαρχον προσβλέπων | τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πάνν.

966. 'No, by heaven, not for his shield itself.' οὐκ ἄν, sc. μεταδοίην. Vesp. 298 οὐκ ἄν μὰ Δί' εἰ κρέμισθ' γ' ἡμεῖς, Plut. 924 οὐδ' ἄν εἰ δοίης γέ μοι | τὸν Πλοῖτον αἰτόν. The γε of the protasis is due to the ellipse of the main verb.

967. 'Let him wag his plumes over his salt-fish.' Set him up with field-fares and eel! Let him stick to his salt-fish with plume-sauce to sweeten it! See note on ἐφ' ἀλί in line 835. Preserved fish from the Euxine and the Hellespont was a staple article of diet during the war. It was not a dainty at any time, Matron 17 ἀμοτάριχον ἔων χαίρειν, Φοινίκιον ὄψον, Athen. 121 B τὸ δὲ ἀμοτάριχον . . . ἐστὶ βαρὺ καὶ γλοιῶδες, προσέτι δὲ καὶ δύσπεπτον: still less after serving as famine rations.

968. ἀπολιγαίνῃ, 'make an outcry,' ἑορυβῇ ἢ ὀξέως βοᾷ (Schol.). Cf. Iliad xi. 685 κήρυκες δ' ἐλίγαινον, Aesch. Pers. 332 λιγέα κωκύματα. But the intensive ἀπο-, 'make vehement outcry,' seems to allow Lamachus too much rope. Should we read ἱπολιγαίνῃ = ἐὰν γρύξῃ, *si quid muttiverit*? ὑπο- and ἀπο- are often confused in MSS. Van Leeuwen's ἀπολιγαίνῃ, cognate with λείχειν, *ligurire*, is ingenious, but nothing more. Such outrageous behaviour would be well worthy the magistrates' intervention, and Dicaeopolis seems to be making a parade of his inflexibility.

970. ἱπαί: a poetical form which occurs also in Av. 1426 ἱπαὶ πτερίγων τι προσκαλεῖ σοφώτερον, and (in inferior MSS.) in Vesp. 1487. This form and the poetic κυχλᾶν show that Dicaeopolis here appropriates a fragment of lyric to grace his felicity. ὁ δὲ τρόπος ποιητικός· μμείται δὲ τὸ μέλος Schol. The flight of birds, the poetry of motion, is a frequent theme of lyric song. Aves 1300 ff. ἦδον δ' ὑπὸ φιλορυνθίας πάντες μέλη, | ὅπου χελιδὼν ἦν τις ἐμπεποιημένη | ἢ πηνέλοψ ἢ χήν τις ἢ περιστέρα | ἢ πτέρυγες ἢ πτεροῦ τι καὶ σμικρὸν προσῆν. 'I will take myself inside with attendant flutterings of field-fares and merles.' The prep. marks accompaniment, ἐστρατεύετο δὲ ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ Hdt. i. 17.

The stage is empty. During the choral song there is a shift in the imaginary time. At 961 the Festival of Pitchers is approaching, at 1000 it has arrived; and the scene of the play is thereafter laid at the Anthesteria.

971-99 are generally treated as a Second Parabasis—971-8 Ode, 979-87 Epirrhema, 988-90 Antode, 991-9 Antepirrhema (Zielinski, *Glied.* 176-7). But as there are no anapaests, and the metre is cretic throughout with the exception of 987=999 trochaic tetr., it is hard to see more than the strophe and antistrophe of an ordinary stasimon.

975. 'Of which some are handy things to have about a house, and some 'tis fitting to gulp down piping hot.' Cf. *Epich. fr.* 42 *τὰ διελεῖν μὲν ἐντι χαλεπά, καταφαγῆμεν δ' εὐμαρέα.*

978. *αὐτόματα*, 'all without striving his perfect felicity.' The chorus think of Dicaeopolis as a dweller in Cockaigne. The word *αὐτόματα* challenges comparison with the Golden Age, when rivers of soup ran gurgling through the streets, when loaves of white bread were as common as chuck-stones, when choice morsels of the choicest game fluttered to one's lips, when the viands cooked themselves and insisted on being done to a turn. It is never absent from the *Schlaraffenland* of the Old Comedy. Cf. *Telecleides fr.* 1 *εἰρήνη μὲν πρῶτων ἀπάντων ἦν ὥσπερ ὕδωρ κατὰ χειρός, | ἡ γῆ δ' ἔφερ' οὐ δέος οὐδὲ νόσους, ἀλλ' αὐτόματ' ἦν τὰ δέοντα. | οἶνω γὰρ ἅπασ' ἔρρει χαράδρα, μᾶζαι δ' ἄρτοις ἐμάχοντο | περὶ τοῖς στόμασιν τῶν ἀνθρώπων ἰκετεύουσαι καταπίνειν κτλ., Metagenes fr. 6. 9 *τεμάχη δ' ἄνωθεν αὐτόματα πεπνιγμένα | εἰς τὸ στόμ' ἄττει κτλ., Pherecrates fr.* 108. 2 *ποταμοὶ μὲν ἀθάρης καὶ μέλανος ζωμοῦ πλέψ | διὰ τῶν στενωπῶν τονθολυγοῦντες ἔρρεον | αὐταῖσι μυστίλαισι, καὶ ναστῶν τρύφη, | ὥστ' εὐμαρῇ γε καυτομάτην τὴν ἔνθεσιν | χωρεῖν λιπαρὰν κατὰ τοῦ λάρυγγος τοῖς νεκροῖς κτλ., Pherecrates fr.* 130, *Antiph. fr.* 680, &c.*

*πάντ' ἀγαθά*, 'unmixed bliss,' not the same as *πάντα τὰ ἀγαθὰ*. So *ἡργάσατο πάντα κακά* 983 is 'wrought nothing but ill'. *Av.* 1706 *ὦ πάντ' ἀγαθὰ πράττοντες*.

979. 'Never more will I receive War into my home.' *Πόλεμος* is personified as a quarrelsome guest. *ὑποδέχσθαι* and *ὑποδοχή* are regularly used of the host. *Hdt. i.* 44 *οἰκίοισι ὑποδεξάμενος τὸν ξεῖνον*.

980. *παρ' ἐμοί, chez moi.* *Vesp.* 1197 *παρ' ἀνδράσι ξένοισι πίνων*. At an Attic symposium a branch of myrtle was passed from hand to hand: each guest, while he held it, had to sing a *skolion* or recite a rhesus. *fr.* 430 *ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς μυρρίνην | ὁ δ' αὐτὸν ἡνάγκαζεν Ἀρμόδιον μέλος*. The famous *skolion* in honour of the 'tyrant-slayers' (*Athen.* 695) was briefly called *Ἀρμόδιος*.

Antiph. fr. 4 Ἀρμόδιος ἐπεκαλείτο, παιὰν ᾗδετο. Hence τὸν Ἀρμόδιον is 'the Harmodios-strain'. Antiph. fr. 85 ἔπειτα μηδὲν τῶν ἀπηρεχαιωμένων | τούτων περάνης, τὸν Τελαμῶνα μηδὲ τὸν | Παιῶνα μηδ' Ἀρμόδιον. The Schol. here and Suidas, s.v. πάροις, quote φίλταθ' Ἀρμόδι' οὐ τί πον τέθηκας; as the first line of this skolion.

981. 'For he was quarrelsome in his cups.' τὸ παρ' οἶνον λυπεῖν τοὺς συνόντας τοῦτο κρίνω παροιμίαν Xen. Symp. vi. 1. The MSS. παροίνιος will not stand. It could only mean 'befitting a drinking-party'. Hesychius defines a skolion as παροίνιος ᾠδή, Luc. speaks of παροίνιοι ὀρχήσεις De Salt. 34. The choice therefore lies between Elmsley's παροινικός ἀνὴρ (cf. Vesp. 1300 καὶ τῶν ξυνόντων πολὺ παροινικώτατος) and Cobet's πάροις ἀνὴρ. The latter is supported by Suidas.

982. ἐπικωμάσας, 'breaking in upon us like a reveller.' Plato Rep. 500 B ἐπεισκεωμακώτας, Plut. 805 ἡμῖν γὰρ ἀγαθῶν σωρὸς εἰς τὴν οἰκίαν | ἐπεισπέπαικε.

984. προκαλουμένον, sc. ἐμοῦ. The gen. absol. can be used without a substantive where the latter can readily be gathered from the context. Hdt. iii. 13 οἱ δὲ Αἰγύπτιοι ἔφενγον κατελιθθέντων δὲ ἐς Μέμφιν ἔπεμπε Καμβύσης (κήρυκα).

985. φιλοτησίαν, sc. κύλικα. The loving-cup ᾠδός, as well as the myrtle-bough, was passed from hand to hand. For the ellipse of the feminine substantive cf. Theognis 492 πολλὰς πίνων, Eq. 107 ἔλκε τὴν τοῦ Πραμνίου, 121 ἐτέραν ἔγχεον.

986. ἐν τῷ πυρί is correct enough in itself. Cf. Iliad xxiv. 38 ἐν πυρὶ καίειν. Hermann's ἔτι is prompted by the desire to keep up exact correspondence with the antistrophe — 998.

987. ἐκ τῶν ἀμπέλων: the image is partially confused with the reality; ἐκ τῶν ἀμπέλων where we should expect ἐκ τῶν κυλίκων.

988. ἐπτέρωταί τ' restored by Herwerden from R ἔπτερ- and Schol. σπεύδει σπουδάξει περὶ τὸ δείπνον. Other MSS. have only ται τ', ται δ'. 'He's all a flutter for his dinner.' The word is used of eager excitement, as in Xen. Symp. 9. 5 ἀνεπτρωμένος θεᾶσθαι, with a play on the literal meaning 'winged'. Cf. 970 εἴσεμ' ὑπαὶ πτερύγων.

Meineke is, I think, right in supplying <οὔτως δ'> before ἐπτέρωται. Van Leeuwen prefers to omit the first εἶδες ᾧ in 971 on the strength of Suidas s.v. ἀνθηρά. All our MSS. have εἶδες ᾧ εἶδες ᾧ, and Aristophanes is fond of anaphora 1084 n., Thesm. 715 τίς ἄν σοι τίς ἄν... It is easier to believe that the lexicographer has omitted a vain repetition of no value for his particular purpose than that all our MSS. have given us a dittography at the precise point where there is a lacuna in the antistrophe.



μεγάλα δὴ φρονεῖ: condemned by Cobet as un-Attic. 'Attici dicebant constanter omnes μέγα φρονεῖν, μείζον, μέγιστον φρονεῖν . . . Graeculi dicebant μεγάλα μείζω μέγιστα φρονεῖν . . . unde passim actum est ut istae sordes labentis Graecitatis in antiquitatis monumenta se insinuarent, saepe a criticis expulsae, saepius expellendae' V. L. 232. The only exception in verse is Eur. Heracleidae 933 μείζω τῆς τύχης φρονῶν where μείζον is an easy correction. Blaydes here suggests μέγα τι δῆ. With verbs *sonandi vel loquendi* the plur. is of course quite frequent, Ran. 835 μὴ μεγάλα λίαν λέγε.

Δείγμα (1) a sample, as here. 'He has flung out these feathers to show how choice is his fare.' Theophr. Char. 21 'the man of petty ambition'. βοὺν θύσας τὸ προμετωπίδιον ἀπαντικρὺ τῆς εἰσόδου προσπαταλῶσαι . . . ὅπως οἱ εἰσιόντες ἴδωσιν ὅτι βοὺν ἔθυσσε. (2) The Bazaar in the Peiraeus where merchants exposed their wares. περιεπάτουν ἐν τῷ δείγματι τῷ ἡμετέρῳ Demos. 932. 21. The name of the wares is often put for the name of the place where the wares are sold, ἐν τοῖς ἰχθύσιν 'fish-market' Vesp. 789, ἐν τῷ μύρῳ 'perfume-market' Eq. 1375, τὰ λάχανα 'green-market' Lys. 557. So ἐν τοῖν δυοῖν ὀβολοῖν ἐθέωρουν 'in the two-obol seats' Dem. xviii. 28, μάχη = battle-field Xen. Anab. ii. 2. 6, ψῆφος = place of voting Eur. I. T. 945.

989. The chorus apostrophize Διαλλαγή as a beautiful maiden. Probably some mute figure is here brought upon the stage.

'What a pretty face you have, though we were blind to it so long.' The imperf. with ἄρα marks sudden appreciation of a long-existent fact. Eq. 1170 ὡς μέγαν ἄρ' εἶχες, ὦ πότνια, τὸν δάκτυλον, Xen. Oec. i. 20 καὶ ἄλλαι δὲ εἰσὶν ἀπατηλαί τινες δέσπονται προσποιούμεναι ἡδοναῖ εἶναι . . . αἱ προῖόντος τοῦ χρόνου καὶ αὐτοῖς τοῖς ἐξαπατηθεῖσι καταφανεῖς γίνονται ὅτι λῦπαι ἄρα ἦσαν ἡδοναῖς περιπεπεμμέναι.

991-2. 'Would that some Love would bring us together, Love in the picture with garland of roses.' For πῶς ἂν . . . expressing a wish cf. Eq. 16 πῶς ἂν σύ μοι λέξιεις ἀμέ χρη λέγειν; Eur. Medea 97 πῶς ἂν ὀλοῖμαν; The reference is to the painting by Zeuxis in the temple of Aphrodite, "Ἐρωτα ὠραιότατον ἐστεμμένον ῥόδοις (Schol.). Allusions to contemporary works of art are not infrequent in Greek poetry, Aesch. Eumen. 50, Lysistr. 678 to the Amazons of Micon, Plut. 385 to the Heracleidae of Pamphilus.

993. ἦ . . . σύ; MSS. ἦ 'or' of the suggested objection is quite suitable here. But the correction ἦ . . . σύ is supported by the fact that ἴσως interrogantis is not found in Aristoph. (Bachmann, Lexic. Spec., p. 17).

νενόμικας, of fixed belief. μεμίσηκα 300 n. Eq. 714 ὡς σφόδρα σὺ τὸν Δῆμον σεαυτοῦ νενόμικας. Note the contemptuous diminutive 'an impotent old fellow'.

994. Naber reads *προσλαβεῖν*, interpreting the passage to refer to the simple enjoyments of country life: 'vitem seret, ficum, olivam ... nihil potest esse simplicius.' But the antithesis with *γερόντιον* makes *προσβαλεῖν* imperative—'I flatter myself I could still manage three engagements.' Aristophanes prefers *δοκῶ μοι*, *videor*, to *δοκῶ*, *opinor*, Eq. 1311 *καθῆσθ' ἂν μοι δοκῶ*, except in the second person where *δοκεῖς* is regularly found, Vesp. 1198 *ποῖον ἂν λέξαι δοκεῖς*; This use is to be carefully distinguished from *δοκῶ* absolute, 'I think,' without following infinitive, for which see line 12 n.

995 ff. The row of vine-sprouts, the young fig-shoots, and the tender vines represent the offspring of the union. At first sight the olive-branches of 998 outnumber the *τρία* of 994. Van Leeuwen is therefore inclined to suspect corruption in 997, more especially as there is nothing to correspond to it in the imitation in Aelian, Epist. Rustica iv A *ἐγὼ γὰρ ὑμπελίδος ὄρχον ἐλάσας, εἶτα μωσχίδια σκεκιδων παραφυτεύσας ἀπαλά, (καὶ) ἐν κύκλῳ περὶ τὸ αὔλιον κατέπηξα ἐλᾶδας*. The indignant touch of nature in the vindication of their virility, *ὁ γέρων ὁδὶ* harping back on *γερόντιον*, seems to me to put the line above suspicion. The mention of *ἡμερίδος ὄρχον* may have fallen out after the *καὶ* in Aelian, or more probably this particular touch was of no use to his farming correspondent who is using the lines *au pied de la lettre*. In regard to the difference in number there are two possibilities: (1) *τρία* is not to be pressed; it resembles *τρίορχος* in Av. 1206. (2) The olive-trees of 998 fall outside the *τρία*. The picture is amplified by the mention of the vineyard fence. Demos. in Nicostr. 125, § 16 *φυτε-τῆρια ἐλαῶν περιστοιχῶν κατέκλασεν*, Plato. Leges 947 E *περίξ δένδρων ἄλλος περιφυτεύουσι*.

999. *ἀπό*: the means regarded as the source. Eq. 538 *ἀπὸ συμκλής δαπάνης ὑμᾶς ἀριστίζων*. Pax 850 *οὐκ, ἀλλὰ κακέϊ ζῶσιν ἀπὸ τοῦτων τιτές*, Thuc. i. 2 *ὅσον ἀποζῆν*, 'enough to live on.'

*ταῖς νομηνίαις*, 'on fair-days.' The first day of the month was a time of domestic festival and rejoicing. Vesp. 96 *ὥσπερ λιβανωτὸν ἐπιτιθεῖς νομηνία*. To express point of time names of festivals are put in the dative without *ἐν*. Av. 1519 *Θεσμοφορίαις νηστεύομεν*, Plato. Symp. 174 A *χθὲς αὐτὸν διέφυγον τοῖς ἐπινικίαις*, Demos. De Cor. 54 *Διονυσίαις τοῖς μεγάλοις, τραγωδοῖς καινοῖς*, 'at an exhibition of new tragedies.' So also 'day, night, month, year' when accompanied by some defining word or phrase *τῇ πανσελήνῳ* 84, *ἐν ἡ τὲ καὶ νύξ* Nub. 1197. The simple ablative is similarly used in Latin; 'Liberalibus accepi litteras tuas' Cic. Ad Fam. xii. 25, 'gladiatoribus' Ad Att. ii. 19.

The remaining scenes are laid at the Feast of Pitchers. Enter

a herald who makes preliminary announcement of the drinking-contest. Dicaeopolis is busied with culinary matters.

1000. ἀκούετε λεῶ, 'Oyez.' The old-fashioned word is preserved in the formal phrase, dating from the time before the *συννοικισμός* of Attica. Susarion i ἀκούετε λεῶ. Σουσαρίων λέγει τάδε, Pax 551 ἀκούετε λεῶ. τοὺς γεωργοὺς ἀπιέναι.

1001. πίνειν: for the use of infin. cf. 172 n. The simple verb denotes the attempt, the compound the deed achieved, 'Who first shall drain his can, shall get a skin of—Ctesiphon.' The name Ctesiphon is substituted for the name of the thing with which Ctesiphon is associated. 484 οὐκ εἶ καταπιὼν Εὐριπίδην; Plato fr. 136 καὶ γὰρ Προμηθεὺς ἐστὶν ἀνθρώποις ὁ νοῦς. Ctesiphon is a mere 'bombard of sack'. The name ἀσκός was often given to the Borachios of the day. Antiph. 19 τοῦτον οὖν | δι' οἶνοφλυγίαν καὶ πάχος τοῦ σώματος | ἀσκὸν καλοῦσι πάντες οὐπιχώριοι. We hear of a 'Funnel' Χώνη and a 'Tun' Μετρητής as well as a 'Wineskin' in Athenaeus 436.

ὑπὸ τῆς σάλπιγγος, 'at the sound of the trumpet.'

1003. ὦ παῖδες, addressed to the slaves. παῖς in Attic means (1) a child of tender years, (2) a servant. In the meaning 'son' without any suggestion of youth it is found only in certain phrases like Λυδῶν παῖδες, 'men of Lydian stock,' modelled on νῆες Ἀχαιῶν, and where there is an archaic colouring in real or feigned solemnity. ὦ παῖ ἐκέινον τοῦ ἀνδρός Plato, Phil. 36 d.

1005. 'Braize, roast, turn, and draw the hare-flesh off the spits.' τρέπειν is the professional word. Lys. 839 σὸν ἔργον ἤδη τοῦτον ὀπτῶν καὶ τρέπειν, Hor. Sat. i. 5. 72 'macrois dum turdos versat in igni'. λαγῶα—pieces of hare-flesh, cf. ὀρνίθεια, ἐγχέλεια.

1007. ἀναπείρω. Elmsley adopts Bentley's ἀναπήξω, cf. Eccl. 843 λαγῶ ἀναπηγνύασι. ἀναπείρειν is not often used in the sense of skewering, but besides the Megarian passage, Ach. 796, there is a clear instance in Machon (Athen. viii. 349 c) μή ποτ' ἐπιβὰς κήρυκι τὸν πόδ' ἀναπαρῶ.

1011. τί δῆτ', sc. ἐρεῖτε. The thrushes are the *bonne bouche*, they will stimulate applause. Cf. 1116 where κίχλαι are chosen to contrast with soldiers' fare. Diphilus fr. 32. 25 κίχλην γε νῆ Δί' οὐκ ἔτι | ἔστιν δι' ὑμᾶς οὐδὲ πετομένην ἰδεῖν. Whether κυχλίζειν was ever used for 'living on the fat of the land' is extremely doubtful. In Nub. 983, where Kock takes it so, οὐδ' ὀψοφαγεῖν οὐδὲ κυχλίζειν οὐδ' ἴσχειν τῷ πόδ' ἐναλλάξ, it probably means 'to giggle'. So in Herodas vii. 123 αὕτη σύ, δώσεις ἐπτὰ Δαρεικοὺς τοῦδε | ἢ μέζον ἵππου πρὸς θύρην κυχλίζουσα. In Theocr. xi. 78 it is used of the soft laughter of delight, κυχλίζοντι δὲ πᾶσαι ἐπεὶ κ' αὐταῖς ἵπακούσω.

1014. 'Stir up the fire.' 'Hear you how like some great chef, how daintily, how like a *bon vivant* he does his cooking.' Adjectives in -ικός and the adverbs derived from them are extremely common in Aristophanes. ἐριοπωλικῶς Ran. 1386, προμηθικῶς Av. 1510, κομψευρικῶς Eq. 18, βαδιστικός, ἀριστητικός, &c. Most of them are comic formations. The -ικός ending was fostered by the rise of philosophic speculation, and Comedy ridicules the current fashion. The *locus classicus* for such forms is Eq. 1378-80.

1018. The desire for peace at Athens—two parallel scenes, the farmer and the bride.

1019. κατὰ σεαυτὸν νυν τρέπου, 'go your own way then.' Don't meddle with us; the unfortunate are best kept at a distance. κατὰ with the reflexive pronoun or with ἕκαστος=*seorsum aliquid facere* (Sobol. Prep.). Similar hard-hearted or cautious formulae are ἴθ' ἥπερ ἔρχει Ran. 301, 'tu abi tacitus tuam viam' Plautus, Rudens 1027. Cf. Aves 12 A. οἴμοι. B. σὺ μὲν, ὦ τᾶν, τὴν ὁδὸν ταύτην ἴθι.

1020. The γάρ clause gives the ground of the *following* request. Hdt. i. 124 ὦ παῖ Καμβύσῃ, σέ γὰρ θεοὶ ἐπορώσιν· σὺ νυν Ἀστυάγέα τὸν σεωντοῦ φονέα τῖσαι. This usage is specially frequent in Homer and Herodotus, but is not uncommon in Attic. Soph. Phil. 500 νῦν δ', εἰς σέ γὰρ πομπὴν τε καὶ τὸν ἄγγελον | ἤκω, σὺ σῶσον. Thuc. iii. 70 καί, ἣν γὰρ Πειθίας ἐθελοπρόξενός τε τῶν Ἀθηναίων καὶ τοῦ δήμου προειστήκει, ὑπάγουσιν αὐτὸν οὔτοι οἱ ἄνδρες ἐς δίκην. It is most simply explained by taking γάρ as γε ἄρα.

1021. μέτρησον, 'lend me,' according to the Scholiast who cites Hesiod, Op. 349 εὖ μὲν μετρεῖσθαι (borrow) παρὰ γείτονος, εὖ δ' ἀποδοῦναι and Theopompus fr. 26 ἡ μετάδος ἢ μέτρησον ἢ τιμὴν λαβέ—'Give, lend, or sell.' Hesychius vouches for στήσασθαι, 'to borrow,' ἐπὶ σταθμῷ γὰρ πάλαι ἐδάνειζον. The use of these words takes us back to the age of barter.

κἂν πέντ' ἔτη, sc. μετρίσης. 'Lend me some peace, if it be but five years of it.' Vesp. 92 ἦν δ' σὺν καταμύσῃ κἂν ἄχνην (sc. καταμύση), Soph. Electra 1482 ἀλλὰ μοι πάρες | κἂν (i.e. καὶ ἐὰν παρῆς) σμικρὸν εἰπεῖν, Demos. ii. 14 καὶ ὅποι τις ἄν, οἶμαι, προσθῇ κἂν μικρὰν δύναμιν, πάντ' ὠφελεῖ. From this κἂν=καὶ ἐάν, with a subjunctive verb understood, should be clearly distinguished (1) κἂν=καὶ ἂν, the ἂν being thrown forward as often to mark the whole sentence as hypothetical, but really going with a following optative. Ran. 585 κἂν εἰ με τύποις οὐκ ἂν ἀντίποιμί σοι, Plato, Prot. 318 B ἐπεὶ κἂν σὺ ... εἴ τις σε διδάξειεν ὁ μὴ τυγχάνοις ἐπιστάμενος, βελτίων ἂν γένοιο. (2) κἂν=καί. The frequent use of κἂν εἰ practically in the sense of καὶ εἰ as in Ran. 585, the ἂν being repeated before the verb,



led to the stereotyped use of *κἄν εἰ*=*καὶ εἰ* in cases where there is no following optative. Arist. Pol. iii. 6. 1 *σκεπτέον πότερον μίαν θετέον πολιτείαν ἢ πλείους, κἄν εἰ πλείους, τίνες καὶ πόσαι*.

1022. *ἐπετρίβην*, 'I'm utterly ruined.' Nub. 243 *νόσος μ' ἐπέτριψεν ἱππική*. Thesm. 557 *ἐπιτριβείης*, a curse; Plut. 275 *ὡς σεμνὸς οὐπίτριπτος*, 'What side the rascal puts on!'

1023. There were two roads from Boeotia to Athens, one by way of Deceleia and one by way of Phyle, a deme of the tribe Oeneis. Dercetes was unfortunate enough to have a farm on the frontier.

Bachmann (Philol. v. Suppl. p. 243) points out the metrical difficulty of this line. When the two shorts composing the arsis of a tribrach are divided between two words, these words are usually closely connected in sense. Here they are divided by ; and a change of persons.

Bachmann conjectures *ἀπὸ Φυλῆς* in apposition with *οἱ Βοιωτοί*. This is open to objection. (1) D.'s *πόθεν*; remains unanswered. (2) We have no information elsewhere that the Boeotians ever occupied Phyle. Bachmann remarks that his reading adds a new fact to our historical knowledge. But this is progressing rather rapidly. (3) Even if the Boeotians were actually in possession of Phyle, it would hardly be natural for Dercetes *Φυλάσιος* to allude to them as *ἀπὸ Φυλῆς*, 'the people from Phyle.' There is another instance of the tribrach divided at the second foot between two speakers in Plut. 838 KA. *καὶ κατεγέλων δ' ἐδ' οἶδ' ὅτι. ΔΙ. κομιδῇ μὲν οὖν*. There Bamberg proposes to read *ὁτι*: but Christ's theory meets both cases with great plausibility. The audience hearing the lines, and not merely reading them, would conceive the feet concerned not as tribrach + iambus but as iambus + anapaest, the iambus consisting of pyrrhic + pause *πύθεν*; — | *ἄπ' Φυλῆς*.

1024. 'Why are you not in mourning then?' The ordinary Attic mourning-dress was black. Cf. the boast of Pericles in Plut. Per. 38 *οὐδεὶς δι' ἐμέ τῶν ὄντων Ἀθηναίων μέλαν ἱμάτιον περιεβίλλετο*.

1025. 'And they too, by Jove, that kept my life in perfect ordure'. *ἐν πᾶσι βολίτοις* is *παρὰ προσδοκίαν* for *ἐν πᾶσιν ἀγαθοῖς*. So *ἐν πᾶσι λαγώοις* Vesp. 709. The *ἐν* denotes state or condition, it is naturally used only with abstracts and collectives; *ἐν πᾶσιν ἀγαθοῖς* is the state of perfect bliss. In Demos. 255. 9 *ὁ γὰρ τότε ἐνστάς πόλεμος . . ἐν πᾶσι τοῖς κατὰ τὸν βίον ἀφθονωτέροις καὶ εὐωνοτέροις διήγαγεν ὑμᾶς τῆς νῦν εἰρήνης* we could not substitute *ἐν σίτῳ, ἐν οἴνῳ* or the like for the general expression.

Wilamowitz proposed to read *βοίδι* for *νῇ Δί*, but the piling up

of asseverative particles is fairly common. Pax 1290 σὺ μέντοι νῆ Δία, Av. 661 τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ.

1028. The tragic rhythm in an appeal for pity. κήδομαι has itself a pathetic ring, Soph. O. T. 1060 ἔπερ τι τοῦ σαντοῦ βίου κήδει. In Nub. 106 it is thrown into ludicrous juxtaposition with the colloquial ἄλφιστα, 'bread and butter,' ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων.

1030. πόνηρ, 'poor fellow.' For the pathetic use, accent on the first syllable, see 731 n.

οὐ δημοσιεύων τυγχάνω, 'I'm no parish doctor.' The state employment of doctors in antiquity is well attested. Plato, Politicus 259 Α τῶν δημοσιευόντων ἱατρῶν, Xen. Mem. iv. 2. 5 τοῖς βουλομένοις παρὰ τῆς πόλεως ἱατρικὸν ἔργον λαβεῖν. The story of Democedes is instructive (Hdt. iii. 131). He came from the famous school of medicine at Croton, and started private practice in Aegina, where he was soon appointed state-physician at a salary of a talent a year. Athens tempted him away by offering 100 minae. Two years later he entered the service of Polycrates of Samos at a salary of 2 talents (£487), an enormous sum considering the purchasing power of money at that date. Such doctors would not charge private fees. But Dicaeopolis is 'on his own'.

1031. ἦν πως κομίσωμαι, 'to see if I get back my oxen.' Cf. Nub. 535 ἡ κωμῳδία ζητοῦσ' ἦλθ', ἦν που 'πιτύχη θεαταῖς, where the *verbum quaerendi* is expressed. In Comedy the conditional particle in this idiom is always accompanied by τι, πως, or που except in Ran. 644 σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης. The clause is practically a clause of purpose—ὅπως ἀπολάβω Scholiast. The actual difference is well brought out in Od. i. 93 ff. πέμψω δ' ἐς Σπάρτην . . . | νόστον πεισόμενον πατρὸς φίλου, ἦν που ἀκούσῃ | ἦδ' ἵνα μιν κλέος . . . ἔχῃσιν, 'in the hope that he may hear of him, and in order that glory may befall him.'

1032. πρὸς τοὺς Πιττάλου, sc. μαθητάς. R has πρὸς τοῦ Πιττάλου, a reading which contains two solecisms, as (1) the ellipse of οἰκία is never found with πρὸς as it is with ἐν εἰς ἐκ, (2) the article is not used with the proper name in this construction. 'Blubber yourself off to the disciples of Pittalus.' Vesp. 1432 παράτρεχ' εἰς τὰ Πιττάλου. Pittalus must have been an ἱατρὸς δημόσιος of the time, and a person of some note and consequence. A famous doctor of a later date was Menecrates Zeus ὃς ἐφρόνει μέγα ὡς μόνος αἴτιος τοῦ ζῆν τοῖς ἀνθρώποις γινόμενος διὰ τῆς αὐτοῦ ἱατρικῆς. See the amusing account in Athen. vii. 289.

1033. 'Instil me at least one drop (if not 5 years).' For this use of ἀλλά see 191 n.

1034. *καλαμίσκον*: the hollow stem of an umbelliferous plant, used as a phial; then generally a small case for unguents. Other words are *πυξίδιον* fr. 846, *κυλίχνιον* Eq. 906. Pernice identifies *καλαμίσκος* more particularly with the modern 'eye-dropper'. *Jahrb. des Arch. Inst.* 1893, p. 184.

1035. οὐδ' ἄν, sc. ἐνσταλάξαιμι. The verb with ἄν has often to be supplied from the context Nub. 5 οἱ δ' οἰκέται ρέγκουσιν' ἀλλ' οὐκ ἄν πρὸ τοῦ (sc. ἔρρεγκον). Eq. 1251-2 σέ δ' ἄλλος τις λαβὼν κεκτῆσεται | κλέπτῃς μὲν οὐκ ἄν μᾶλλον, εὐτυχῆς δ' ἴσως (sc. ὦν). So especially in the formulae ὡς ἄν, ὥσπερ ἄν εἰ.

οὐδὲ στριβλικίγξ, 'not a doit.' The Schol. derives the word from *στρίβος*, a fine shrill sound, and *λίκιγξ*, the chirp of a young bird. 'Not so small a drop as a wren's cry' (adapted from *Cymbeline* iv. 2). For words signifying 'a bagatelle' see Starkie on *Vesp.* 91. Add to the list there given οὐδ' ὅσον ἀττάραγόν (a crumb) *τυ δεδοίκαμες* from *Callimachus*. οὐδὲ γρῦ *Plut.* 17 and οὐδὲ φνεῖ (the cry of a bird) fr. 885 resemble οὐδὲ *στριβλικίγξ* in being drawn from sounds. Cf. *Lucian*, *Lexiphanes* 19 οὐδ' ὅσον τοῦ γρῦ καὶ τοῦ φνεῖ φροντιοῦμεν αὐτῶν.

1040. τὸ μέλι, honey with the sausage in place of sweet sauce. In 1130 it is poured over the cake, taking the place of our sugar.

1042. ἤκουσας ὀρθιασμάτων; 'You hear his jubilant commands?' ὀρθίος is literally 'loud, high-pitched'. *Soph. El.* 683 ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων. But there is a spice of malice in D.'s absorption. This is marked again in *τοιαῦτα λάσκων* 1046. *λάσκειν* is commonly used of bold or impudent utterance, *Soph. Antig.* 1094.

1043. ἐγχέλεια, sc. κρέα, 'eel steaks.' Cf. *βόεια*, *λαγῶα*, ὀρνίθια.

1047. *καλῶς ξανθίζετε*, 'brown them well.' 1106 *καλὸν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας*, *Pherecrates* fr. 108 *πλευρὰ δελφάκει' ἐπεξανθισμένα*.

At this point D.'s cookery is again interrupted. A groomsman enters with a present from the marriage-feast. The present is left on his hands, when he makes his request for a share in the peace. But the bridesmaid, whom he has taken the precaution to bring with him, is more successful in her embassy.

1049. *ταυτί*: deictic, hence the omission of the article. Cf. 960.

1050. ἐκ τῶν γάμων, 'from his marriage-feast.' It was customary to send pieces of the meat (*μερίδες*) to friends who were not present at the feast itself. When the 'Discontented Man' receives such a present he is not so polite as *Dicaeopolis*: *ἐφθόνησάς μοι τοῦ ζωμοῦ καὶ τοῦ οἰναρίου οὐκ ἐπὶ δειπνον καλέσας* *Theophr. Char.* 17.

καλῶς γε ποιῶν ὅστις ἦν, 'very kind of him, whoever he was.' In καλῶς ποιῶν and εὖ ποιῶν the speaker expresses contentment with a certain act or a certain state of affairs. Hence these phrases are used (1) in expressions of thanks—καλῶς ποιεῖν is 'to do as one should', as in Demos. xxi. 2 καλῶς καὶ τὰ δίκαια ποιῶν ὁ δῆμος οὕτως ὠργίσθη, cf. Plato, Symp. 174 D καλῶς, ἔφη, ποιῶν σύ, Eq. 1180 καλῶς γ' ἐποίησε τοῦ πέπλου μεμνημένη; (2) in expressions of thankfulness, where the reference is quite general. καλῶς ποιεῖν is practically equal to εὖ πράσσειν, 'to fare as one should.' Demos. xxi. 231 τῆς φιλανθρωπίας . . . ὑμεῖς καλῶς ποιοῦντες τοὺς καρποὺς κεκόμισθε -- 'and I am glad of it.' Note that in these uses the participle is the equivalent of another principal clause; it adds a new fact. Lysias xiii. 70 φησὶν αὐτὸν Ἀθηναῖον τὸν δῆμον ποιήσασθαι ψευδόμενος -- 'and he lies.'

1051. ἐκέλευε. For the imperf. cf. 960, 1073 n.

1054. μή μοι δίδου, 'don't press them upon me.'

1055. χιλίων: περισπῶσιν Ἀττικοί (Scholiast). But it is probable that we should write χιλίων only where there is an ellipse of δραχμῶν, the adjective then becoming quasi-substantival. So χῆρος, χήρα, χήρον, but τῶν χηρῶν 'widows', Ῥοδίων ethnic adjective, but Ῥοδίων a proper name.

1058. The bridesmaid affects to whisper something to Dicaeopolis.

1062. ἀξία MSS., αἰτία Blaydes. ἄξιος and αἴτιος are often interchanged (Cobet, Misc. Crit. p. 501), but I do not feel sure that editors are right in assuming such a corruption here. τοῦ πολέμου γ' οὐκ αἰτία is perfectly simple, and a change from ἀξία to αἰτία would have been much more natural than a change from αἰτία to ἀξία. Retaining the MSS. reading, I propose to translate not 'She is a woman and does not deserve the ills of war' (Green), but 'She is a woman and unable to bear the ills of war'. Cf. Soph. El. 117 μούνη γὰρ ἄγειν οὐκέτι σωκῶ | λίπης ἀντίρροπον ἄχθος, 'to bear up alone against the load of grief.' ἄξιος is derived from ἄγειν, 'to weigh,' probably through the Homeric form ἀντάξιος, 'of equal weight,' and often retains its primitive sense. Demos. 185. 26 οὐδ' ἄξια τοῦ πολέμου τὰ χρήματα, 'our means are too light for the war.'

1064. ποιείτε R, ποιείται vulg. Van L. reads οἶσθ' ὡς ποιητέ' ἐστὶ τῇ νύμφῃ; φράσον' on the ground that φράσον in Aristophanes usually refers to the preceding question. But Dicaeopolis does not wait for a reply, and οἶσθ' ὡς is only in form a question. The Oxford editors adopt R's οἶσθ' ὡς ποιείτε; τοῦτο τῇ νύμφῃ φράσον. The plural is exceedingly awkward, the phrase clearly refers to the method of application in which the bridesmaid has no part. It



seems simplest to read οἶσθ' ὥς ποείτω; 'Do you know what she must do?' assuming that the MSS. reading τε, ται, was a stopgap inserted after the omission of -τω before τοῦτο. The imperative in a subordinate clause is of course quite regular. Eq. 1158 οἶσθ' οὖν ὁ δρᾶσον; Eur. I. T. 1203 οἶσθά νυν ἃ μοι γενέσθω; The 'inversion' theory, 'Do-you know what,' has long been abandoned. It is now recognized that the Greek imperative is simply the equivalent of δέι or χρή with infin. Hence it can be used in a direct question μὴ ἐξέστω (is it to be permitted?) δὴ παρὰ ταῦτα ἕτερα προστάττειν; Plato, Politicus 296 A, or after εἰ. Cf. Plato, Leges 800 E ἐπανερωτῶ πάλιν . . . εἰ πρῶτον ἐν τοῦθ' ἡμῖν ἀρέσκον κείσθω.

1068. εἰς τοὺς χοᾶς, *in congios* (Sobol.). So Van Leeuwen and most editors. For whom however? For himself and slaves? οὐκ ἔοικεν οὐδενὶ μεταδώσειν 1038. I prefer the alternative εἰς τοὺς Χοᾶς, 'for the drinking-contest.' Dicaeopolis is going to prepare betimes for the trumpet-sound. Cf. 1001.

1069. καὶ μὴν marks a new appearance upon the stage. These trimeters 1069-70 are in tragic metre as spoken by the coryphaeus, Zielinski, p. 293. They burlesque a common scene in tragedy. Cf. Eur. Hipp. 1151-2 καὶ μὴν ὁπαδὸν Ἰππολύτου τόνδ' εἰσορῶ | σπουδῇ σκυθρωπὸν πρὸς δόμους ὁρμώμενον.

τὰς ὀφρῦς ἀνεσπακῶς, *contracta fronte*, a sign of anger, Eq. 631 ἔβλεψε νᾶπυ καὶ τὰ μέτωπ' ἀνέσπασεν, Lys. 7-8 μὴ σκυθρώπαζ', ὦ τέκνον, | οὐ γὰρ πρέπει σοὶ τοξοποιεῖν τὰς ὀφρῦς (to arch the brows, *caperare frontem*); of arrogance or affected gravity, Xen. Symp. iii. 10 μάλα σεμνῶς ἀνασπάσαι τὸ πρόσωπον, Lucian, Dial. Mort. x. 8 ὁ σεμνὸς . . . ὁ τὰς ὀφρῦς ἐπηρκῶς, 'supercilia tollere' Catullus lxvii. 46. The opposite process is ὑποκαθεῖναι, καταβάλλειν τὰς ὀφρῦς, χαλὰν τὸ μέτωπον, &c.

During the following scene we have the argument for peace put in concrete fashion. Two messengers arrive in hot haste, one summoning Lamachus to outpost duty, the other summoning Dicaeopolis to dinner. The two heroes prepare for their respective tasks, and prepare on the stage; their houses are in juxtaposition. The piquant contrast is heightened by the provocative tactics of Dicaeopolis, who plays the βωμολόχος throughout.

1071. 'Oh toilsome war and martial fields and field-marshal.' For the paronomasia see 269 n.

1072. 'Who raiseth outcry round my bronze-trapped halls?' This is the only instance of ἀμφί in Comic senarii. It occurs in *Cantica*, Lys. 1258, Nub. 595, Ran. 215, Thesm. 995. It is not found at all in the Orators, and in Thuc. only twice, in the phrases οἱ ἀμφί τινα viii. 65 and τὰ ἀμφί τι vii. 40; Xenophon uses it freely. ἀμφί thus belongs to the same sphere as the tragic δώματα and κυπεῖ.

χαλκοφάλαρα, 'with brazen trappings.' Cf. χρυσοφάλαρος Eur. Tro. 520. Van Leeuwen takes the epithet to refer to the door 'studded with brazen nails', φάλαρα being properly the bosses of a helmet or (after Homer) the head-gear of a horse. Tro. 520 στ' ἔλιπον ἵππον οὐράνια | βρέμοντα, χρυσοφάλαρον ἔνοπλον ἐν πύλαις Ἀχαιοί. The grandiose epithet is more pointed of the house-interior. Lamachus is a hero of the olden time; his house is a perfect armoury. Alcaeus fr. 15 μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ' Ἄρη κεκόσμηται στέγα | λάμπραισιν κυνίασι, καττὰν λεῦκοι κατύπερθεν ἵππιοι λόφοι | νεύουσιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκιοι δὲ πασσάλοις | κρύπτοισιν περικείμεναι λάμπραι κνάμιδες, ἄρκος ἰσχύρω βέλους κτλ. Eur. Andr. 1123 κρεμαστὰ τεύχη πασσάλων καθαρπάσας.

1073. ἐκέλευον, 'were bidding you.' The imperf. is naturally used by servant or messenger; it goes back to the time at which the order was given. Hor. Sat. ii. 6. 35 'Roscius orabat sibi adesses ad Puteal cras'. The idiom is not uncommon even in Tragedy. Soph. Trach. 759 ὃν κείνος ἐνδύς, ὡς σὺ προὔξεφίεσο.

These lines are clearly an order given to an inferior officer; Lamachus is not himself a στρατηγός. Ribbeck's suggestion (Leipziger Studien 1885) that Lamachus was something of a gourmand, and had gone off to celebrate the Feast of Pitchers instead of attending the session of the Generals, is very far-fetched. It is simpler to suppose that in 593, where Lamachus alludes to himself as τὸν στρατηγόν, he is using the language, as he uses the metre, of tragedy. On the other hand he is not a λοχαγός. The λοχαγός was the leader of a single λόχος, and Lamachus is to take with him τοὺς λόχους καὶ τοὺς λόφους. [Zielinski tries to explain away the plural λόχους in 1074 by reference to the plural Λάμαχοι in 1071! He omits to notice the singular σε in 1073, and makes no mention of 575 ὃ Λάμαχ' ἦρως, τῶν λόφων καὶ τῶν λόχων.] It follows by the method of elimination that Lamachus must have been a taxiarch, an elected officer in whose hands lay the nomination of λοχαγοί. See 575 n., 598 n.

1075. νειφόμενον, 'in the snow,' snowed upon. Cf. the proverb ὄνος ὕεται, 'a donkey in the rain,' and Od. vi. 131 ὅς τ' (sc. λέων) εἶσ' ὑόμενος καὶ ἀήμενος, 'in wind and rain.' Kuhner-Gerth's examples of the transitive use of weather-verbs are not conclusive; Ach. 138 εἰ μὴ κατένευσε χιόνι τὴν Θράκην ὄλην (but many intrans. verbs become trans. when compounded with κατά), Hdt. iv. 151 ἐπὶ τὰ ἐτέων οἶκ' ἔε τὴν Θήρην (where the accus. might be regarded as an accus. of space covered). The passive use is, however, quite common, Xen. Hell. ii. 4. 3 νειφόμενοι ἀπήλθον εἰς τὸ ἄστυ, Hdt. iii. 10 ἕσθησαν Θῆβαι οὔτε πρότερον οὐδαμὰ ὑσθεῖσαι οὔτε ὕστερον, and is considerably easier than the poetical αἰλείται πᾶν μέλαθρον Eur.

I. T. 367, αἶδετο πᾶν τέμενος, 'the whole demesne was full of song,' Pind. Ol. x. 76.

1076. The Choes was the second day, the Chytri the third of the Anthesteria. Schol. R informs us that the Choes and the Chytri were on the same day, a confusion that is easily explained by the Athenian method of reckoning from sunset to sunset; the revelry of the Choes was continued into the night of the Chytri. Χοᾶς and Χύτρονς are taken together in a rough statement of time, hence the omission of the second article. Ran. 757 τίς οὗτος οὖνδον ἐστὶ θόρυβος καὶ βοή | χῶ λοιδορησμός; where θόρυβος and βοή coalesce as a single notion, λοιδορησμός is the second item. Plato, Prot. 313 C ὥσπερ οἱ περὶ τὴν τοῦ σώματος τροφήν, ὁ ἔμπορός τε καὶ κάπηλος.

1077. ἐμβαλεῖν: future tense 'would make an incursion'. (1) τηρεῖν would otherwise be inexplicable. It would be late in the day to guard the passes if the invasion were already an accomplished fact. (2) ὑπό with accus. of time is always 'just after', 140 ὑπ' αὐτὸν τὸν χρόνον | ὅτ' ἐνθαδὶ Θεόγνις ἡγωνίζετο, and the festival is not yet over.

1078. πλείονες ἤ: corrected by Elmsley into πλέονες ἥ to avoid the divided anapaest in the fourth foot. The form πλέονες could only be justified by the tragic tone, as Aristoph. always requires the diphthong form elsewhere except in the neut. sing. πλείον. But the correction is hardly necessary in view of the divided anapaests in Nub. 684 Λύσιλλα, Φίλινα, Av. 1226 ἄρξομεν, ὑμεῖς δ' οἱ θεοί.

πλείονες ἢ βελτίονες. For the double comparative of two qualities belonging to the same person or thing cf. Thuc. i. 21. 1 λογογράφου ξυνέθεσαν ἐπὶ τὸ προσαγωγότερον τῇ ἀκροάσει ἢ ἀληθέστερον, Isocr. vi. 24 ξυντομώτερον ἢ ἀληθέστερον διαλεχθῆναι, Aeschines iii. 69 τὴν εἰρήνην ἀναγκαιοτέραν ἢ καλλίω ὑπολαμβάνοντες εἶναι. The second comparative form is often set down to 'attraction', but this explanation will not hold in such cases as Hdt. ii. 37. 7 προτιμέοντες καθαροὶ εἶναι ἢ εὐπρεπέστεροι. The comparative had from the first an adversative force; τί νεώτερον; = τί νέον; but the comparative emphasizes the contrast with what has preceded: θηλύτεροι γυναῖκες, because the women are contrasted with men: μητρός μὲν ἀμείνωνος, πατρός δὲ ὑποδεεστέρου Hdt. i. 91, where the comparative forms set the qualities of the mother over against those of the father. The double comparative, where one quality is contrasted with another quality of the same person, is a special case of the foregoing. The second quality is in general negated. ἤ = καὶ οὐ or ἀλλ' οὐ. ἀξυνετώτερος ἢ ἀδικιώτερος Thuc. iii. 42 = ἀξύνετος μὲν ἄδικος δὲ οὐ. In the Latin of the best period the corresponding idiom

is 'fortis magis quam prudens', 'brave rather than prudent' (implying the negation of the second quality), whereas 'fortior quam prudentior' = 'he was even more brave than he was prudent.' Later, the 'fortior quam prudentior' form came to be used in both cases.

Van Leeuwen gives this line to Dicaeopolis. Dicaeopolis knew, and Lamachus did not know, from the sufferings of Dercetes of Phyle, that the summons had come too late. This gives us a very cryptic line, and if one is to give a definite chronological sequence to these loose episodic scenes, one should do so consistently. The raid which has relieved Dercetes of his cows is surely over; yet Lamachus falls in with the marauders in the sequel. The reference is really quite general. Lamachus is grumbling at an ill-timed order, and in passing gives the Aristophanic view of that year's generals. The Comic poets often put their own sentiments in the mouths of their characters. In the Thesmophoriazusaē after Euripides has just told Mnesilochus of the women's design to put him to death for the way in which he has handled female characters in his tragedies, Mnesilochus replies *νῆ τὸν Ποσειδῶ καὶ δίκαιά γ' ἂν πάθοις*. Yet Mnesilochus is on the side of Euripides throughout. The voice is the voice of Mnesilochus, but the words are the words of Aristophanes. *ἐπὶ τὸ αὐτοῦ ἦθος κατενίγκεται* (Schol. ad loc.).

I have ventured to repeat 1079 after 1080. The repetition satisfies the demands of the stichomythia, and gives a better point to 1081. Further, it resolves the difficulty in the MSS. ascription of these lines. The MSS. give 1078 to Lamachus and 1079 to Dicaeopolis. Elmsley gives both 1078 and 1079 to Lamachus, and that is clearly desirable, as Dicaeopolis should begin his remarks with *ὠὖ στράτευμα* in mocking echo of *ὠὖ στρατηγοί*. On the other hand, the Schol. ascribes *οὐ δεινά κτλ.* to Dicaeopolis, and his note *ἴσως διὰ τὸν τῶν στρατιωτῶν θόρυβον* seems to indicate that he found it in his MS. after *ὠὖ στράτευμα πολεμολαμαχαϊκόν*. Lamachus cannot hold holiday for his ill-timed orders. Dicaeopolis cannot hold holiday for Lamachus' ill-timed bawling.

1080. *πολεμολαμαχαϊκόν*: a comic compound telescoping *πόλεμος* *λάμαχος* *Ἀχαϊκός*, 'martial-Lamachaeian host.'

1081. *ἦδη*, 'Has it come to this that *you* laugh at me?' Cf. 315 n.

1082. The myth of Geryon was popularized by Stesichorus, who gave him three bodies, six hands, and an unknown number of wings. It is generally assumed that Dicaeopolis picks up four of the feathers from the birds he has plucked, and throws himself into a defensive attitude. 'Will you come to blows with four-winged Geryon?' It must be confessed that the buffoonery is



not particularly pointed as it stands, and Van Leeuwen adopts his own conjecture βούλει μάχεσθαι, Γηρύονη τετράπτιλε;—Lamachus is the tall man of his hands, and τετράπτιλε refers to the four plumes which Van Leeuwen assigns to the taxiarch's helmet. The simplicity of the change is undoubtedly attractive. But apart from the weakness of βούλει μάχεσθαι; standing alone, stubborn facts are against it. (1) Lamachus is not wearing his helmet (cf. line 1103), and is therefore not τετράπτιλος at present in any case. (2) There is no warrant for assuming that his helmet had four plumes at all (cf. 571 n.). Lamachus himself is only cognizant of two: ἔνεγκε δεῦρο τὸ πτερὸν τὸ 'κ τοῦ κράνους 1103. The passage is pointed enough on the ordinary view if we assume, with Willems, that Geryon was the patron saint of Attic cooks, as Keraon and Matton were the patrons of their professional brethren at Sparta, Athen. ii. 39 c. Geryon is mentioned in connexion with cookery in the fragments of Ehippus' Γηρύονης (Athen. viii. 346 f, ix. 370 E), and in Plautus' Aulularia 545-46:

qui intromisisti in aedibus quingentos cocos

cum senis manibus genere Geryonaceo.;

The brawling of Lamachus is interrupting Dicaeopolis in his cuisine.

1083. αἰαῖ, 'Alack!' is confined to lamentations. Thesm. 885 αἰαῖ τέθνηκε, 1041 πολυδάκρυτον Ἀῖδα γόον φλέγουσαν αἰαῖ αἰαῖ, and in a set formula Lys. 393 ἡ γυνὴ δ' ὀρχουμένη | αἰαῖ Ἀδωνιν φησίν. In 1084 Dicaeopolis uses the woful word in mocking echo of Lamachus.

1084. To preserve the parallelism between 1083 and 1084 Meineke suggests αἰαῖ οἶαν τιν' αἶ, Bachmann (Philol. Suppl. v) τίνα δ' αἶ, τιν' αἶ μοι. For the anaphora cf. Thesm. 715 τίς ἄν σοι τίς ἄν . . .

1086. τὴν κίστην. The mention of this word indicates the style of the entertainment. κιβωτός is the general word, κίστη is specially used of a box for holding eatables. Od. vi. 76 ἐν κίστῃ ἐτίθει μενοεικέ' ἐδωδὴν | παντοίην, ἐν δ' ὄψ' ἐτίθει, Pax 666 σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν. Dicaeopolis is to bring the solid fare with him; the host provides the dessert and the accessories. Distinguish (1) the δειπνον ἀπὸ σπυρίδος when the contributions were in kind as here. Athen. 365 c ὅταν τις αὐτὸς αὐτῷ δειπνον σκευάσας καὶ συνθεῖς εἰς σπυρίδα παρά τινα δειπνήσων ἦ, Juvenal iii. 249-50 'nonne vides quanto celebretur sportula fumo? | centum convivae, sequitur sua quemque culina'. (2) δειπνον ἀπὸ συμβολῶν when each guest paid a money contribution. Terence, Eun. 539 'heri aliquot adulescentuli coimus in Peiraeo, | in hunc diem ut de symbolis essemus'.

1087. The priest of Dionysus seems to have given a banquet on the days sacred to the god. In the theatre he had the central

seat in the front row. Hence the amusing *παρὰ προσδοκίαν* in *Ran.* 297 *ἱερεῦ, διαφύλαξόν μ', ἵν'—ὦ σοι συμπότης.*

1091. *στέφανοι.* Cf. 1145 *τῷ μὲν πίνειν στεφανωσαμένῳ.* The guests put on their wreaths after the washing of hands between the dinner and the symposium. The earliest mention of this custom is in *Theognis* 1001-2 *χέρνιβα δ' αἶψα θύραζε φέροι, στεφάνωματα δ' εἴσω | εὐειδὴς ῥαδιναῖς χερσὶ Λάκαινα κόρη.* Cf. *Matron, Attic Dinner* 104 ff. *αὐτὰρ ἐπεὶ δόρυποιο μελίφρονος ἐξ ἔρον ἔντο, | χεῖρας νιψαμένοισιν ἀπ' Ὀκεανοῖο ῥοάων | ὠραίος παῖς ἦλθε φέρων μίρον ἱρινον ἡδύ· | ἄλλος δ' αὖ στεφάνους ἐπὶ δεξιὰ πᾶσιν ἔδωκεν.*

*αἱ πόρναι πάρα.* The enumeration is designedly confused; the messenger runs breathlessly over the list. The position of *αἱ πόρναι πάρα* between the *ἄμυλοι* and the *τραγήματα* has caused it to be regarded with suspicion. Blaydes has several emendations to offer. But the text is quite genuine. There is a precise parallel in the similar list in *Plato, Rep.* 373 A *ἀλλὰ κλιναί τε προσέσονται καὶ τράπεζαι καὶ τᾶλλα σκευὴ καὶ ὄψα δὴ καὶ θυμιάματα καὶ ἑταῖραι καὶ πέμματα.* Cf. *Matron, Attic Dinner* 121 (after the *πλακοῦς*) *πόρναι δ' εἰσῆλθον, κοῦραι δύο θανατοποιοί.* The presence of the article with this particular item is due to the fact that the *bona robas* were an indispensable part of the Greek banquet.

1092. 'Scones, cheese-cakes, seed-cakes, honey-cakes.' The *ἴτρια* were very thin cakes, *διὰ σιγᾶμον καὶ μέλιτος γιγνόμενα* *Athen.* 646 D. Their brittleness was proverbial, *Herodas* iii. 44 *ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἴτρια θλῆται.*

1093. *τὰ φίλταθ' Ἀρμόδιου καλαί:* a well-known crux. Van Leeuwen marks the line as corrupt, and no explanation that is entirely satisfactory has yet been offered. 'Pretty dancing-girls, the darlings of Harmodius,' is an absurd rendering. The position of *καλαί* is scarcely tolerable. There is no evidence that Harmodius was specially fond of dancing-girls. Nor can we take *Aristophanes* to suggest 'whom Harmodius would have loved', i. e. had he not been dead for more than two generations. If the text is sound, 'Αρμόδιον must be the Harmodius strain (980 *οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον ᾄσεται*, *Antiphan.* 85 *ἐπειτα μηδὲν τῶν ἀπηρχαιωμένων | τούτων περάνης, τὸν Τελαμώννα μηδὲ τὸν | Παιῶνα μηδ' Ἀρμόδιον*) which sometimes ousted the paean as a prelude to the symposium. Willems' rendering is very plausible: 'les délices de l'Harmodios'—tout ce qui se chantait était susceptible d'être dansé.

Against this view, however, (1) we have no evidence for mimic dancing as an accompaniment of the *skolion*; (2) it is surely a very odd coincidence that the first syllables of the *skolion* should here be used in a different connexion, and that obviously requiring

explanation. Cf. Schol. on 977 ἐν ταῖς τῶν πότων συνόδοις ἡδὸν τι μέλος Ἀρμόδιον καλούμενον οὗ ἡ ἀρχή, φίλταθ' Ἀρμόδι', οὗ τί που τέθνηκας. Most conjectures err in breaking the asyndeton, Blaydes *inter alia* ὀρχηστρίδες τε, φίλταθ' Ἀρμόδι', ὡς καλαί, Starkie ὀρχηστρίδες δ' αἱ 'φίλταθ' Ἀρμόδιε' καλαί. I had thought of τῶ 'φίλταθ' Ἀρμόδι', οὗ 'πάλαι—'the "No, dearest Harmodius" girls have long been there'—a construction like τὸ ρυππαπαῖ Vesp. 909 or τούτους τοὺς 'οὐχὶ προδώσω' Vesp. 666. Cf. Ran. 222 ὦ κοῤῥαί, 'Messrs. Krek-Krek,' Alexis 206 τῶν βαβαὶ βαβαί. Interchange of κ and π is one of the commonest corruptions in minuscule MSS., and πάλαι gives the requisite antithesis before ἀλλ' ὡς τάχιστα σπεῦδε. The use of the dual τῶ could, of course, be justified only if the skolion were regularly accompanied both by the lyre and by the flute, and that I think more than probable. The skolion as a skolion was generally accompanied by the lyre, sometimes by the flute (Cratinus fr. 236 Κλειταγόρας ἄδειν ὅταν Ἀδμήτου μέλος αὐλῇ). But when the skolion took the place of the paeon at the beginning of the symposium, it was probably, as a matter of course, accompanied both by the lyre and by the flute. This seems to be borne out by Theognis 761 αὐτὰρ Ἀπόλλων | ὀρθῶσαι γλῶσσαν καὶ νόον ἡμέτερον. | φόρμιγξ δ' αὖ φθέγγοιθ' ἱερὸν μέλος ἡδὲ καὶ αὐλός· | ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρεσσάμενοι | πίνωμεν. Some reference to the flute-girl is highly desirable here. τὸν δὲ αὐλὸν οὐδὲ βουλομένοις ἀπόσασθαι τῆς τραπέζης ἔστιν· αἱ γὰρ σπονδαὶ ποθοῦσιν αὐτὸν ἅμα τῷ στεφάνῳ Plut. Quaest. Symp. viii. 84.

Graves' edition gives an attractive conjecture by Professor Henry Jackson—τὸ 'φίλταθ' Ἀρμόδι' οὐ καλεῖ; 'don't you hear the invitation?' This is simpler than anything yet suggested, and gives a good sense. Cf. fr. 675 ἐπτάπους γοῦν ἡ σκιά 'στιν | ἐπὶ τὸ δεῖπνον ὡς ἤδη καλεῖ μ' | ὁ χορὸς ὁ φιλοτήσιος.

1095. 'And no wonder, for you graved the Gorgon large as life upon your shield.' The warrior's shield-device is his δαίμων, the inspiration and emblem of his activities. Cf. Sept. c. Thebas 375 ff., of which this may be a reminiscence (see 965 n.), and especially 404-6 τῷ τοι φέροντι σῆμ' ὑπέρκομπον τόδε | γένοιτ' ἂν ὀρθῶς ἐνδίκως τ' ἐπώνυμον, | κατὸς καθ' αὐτοῦ τήνδ' ὕβριν μαντεύσεται. A person under the charge of a good δαίμων is εὐδαίμων. The Gorgon is a κακὴ δαίμων, therefore Lamachus is literally (ὀρθῶς) κακοδαίμων. In ἐπιγράφεσθαι there may also be a side allusion to the technical use, *patronum adsciscere*. Under pain of an ἀπροστασίον δίκη every metic had to choose a citizen as his legal representative (προστάτης). No doubt there was some relation between the character of the patron and that of the client. Pax 683 ἀχθεσθεῖς' ὅτι | αὐτῷ πονηρὸν προστατήν ἐπεγράψατο.

The text of 1095 appears to be perfectly sound. Blaydes objects to the predicative position of *μεγάλην*. But the Gorgon was common enough as a warrior's device, 574 n. What Dicaeopolis complains of is that Lamachus is a Jingo. He has selected a *μεγάλη Γοργών*. Hence he is *μέγα κακοδαίμων*.

1096. *ξύγκληε καὶ δειπνόν τις ἐνσκευαζέτω* is open to suspicion. Van Leeuwen takes *ξύγκληε* in the sense of *συσκεύαζε*, 'pack up.' This makes the remainder of the line mere verbiage, and *ξύγκληε* is not a word that could naturally be used in the sense assigned. If right at all it can only mean 'close the house', sc. *τὴν θύραν*. Is this not a little previous? The viands are outside, no doubt; but the dinner-basket is still within. See 1098.

I suggest *ξύγκλαέ νυν*. 'You can go to the deuce with her.' You are a pair of *κακοδαίμονες*. Cf. 1131 *κλάειν κελεύων Λάμαχον τὸν Γοργάσιν*. The asyndeton in following clause is justified by the *brusquerie* of Dicaeopolis.

*δειπνόν τις ἐνσκευαζέτω*. For *τις* in orders to a slave now present see 805 n. *ἐνσκευάζειν* is regularly used *de vestitu et cultu* 384 n.; but there does not seem to be any reason why it should not here be used of 'arranging in' the *κίστη*. There is at least one other instance, Diphilus fr. 89 *ὥσπερ κανοῦν μοι πάντ' ἐνσκευασμένον*. The conjecture *εὖ σκευαζέτω* (Herwerden, Haeblerlin) is open to at least as grave an objection, for it would certainly suggest 'cooking' the dinner, and Dicaeopolis has himself been chef. The ordinary word for packing up is *συσκευάζειν*, Vesp. 1251 *τὸ δειπνον, κροῖσε, συσκεύαζε νῶν*, Pherecr. fr. 52 *συσκευασάμενος δειπνον εἰς τὸ σπυρίδιον | ἐβάδιζεν ὡς πρὸς Ὀφέλην*. Hence Blaydes here suggests *δειπνόν τε συσκεύαζέ μοι*.

1097. *γύλιον*, the soldier's knapsack. Pax 527 *γυλίου στρατιωτικοῦ*.

1100. 'I'm sick of onions.' Pax 1127 *ἦδομαί γ' ἦδομαι | κρίνους ἀπηλλαγμένος | τύρου τε καὶ κρομμύων*. The odour of them clung to the knapsack. Pax 528 *ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος*. | *τοῦ μὲν γὰρ ὄζει κρομμοξυρεγμίας*.

1101. *θρίον ταρίχους*, 'a rissole of salt-fish,' literally 'a fig-leaf full'. Various dishes were served in fig-leaves. Probably they imparted a pleasant flavour to their contents. *σαπρὸν* need not mean 'rotten', but merely 'old'. *σαπρὸν* οὐ τὸ μοχθηρὸν καὶ φαῦλον ἀλλὰ τὸ παλαιὸν Photius. Cf. Pax 554 *ὡς ἅπαντ' ἦδη 'στὶ μεστὰ τὰνθάδ' εἰρήνης σαπρᾶς*, where Mazon translates 'une paix des vieux ages,' 'une paix patriarcale,' Eupolis fr. 221 *οὐδὲν ἔσμεν οἱ σαπροί*. Eustathius 1449 defines *οἶνος σαπρίας* as *ἀνθοσμίας*. The distinction here is not so delicate as appears at first sight, for it is *salt-fish* that is concerned. Perhaps we might translate 'ancient'.



1102. δημοῦ θρίον, 'an Athenian dish to which go sows' fat and kids' fat and fine flour and milk with the yolk of an egg to stiffen it, and then it is put into fig-leaves, and makes a most agreeable dish. So Didymus' (Schol.). The δημοῦ is due to Elmsley, MSS. have δὴ παῖ. Cf. Eq. 954 δημοῦ βοείου θρίον ἐξωπτημένον.

1103. τὼ 'κ τοῦ κράνους. The ἐκ here marks *rem rei inhaerentem*. Fr. 157 τὴν μάλθαν ἐκ τῶν γραμματείων ἦσθιον.

1111. There are two possibilities here: (1) ἀλλ' ἦ confirmative, at *profecto*. Most editors write ἀλλ' ἦ on the ground that ἀλλ' ἦ is always interrogative, a gratuitous assumption (see Kühner-Gerth ii. 2. 145). On the other hand ἀλλ' ἦ has no place in a sentence like this. It is regularly used in the sense of ἦ or εἰ μὴ after negatives or virtual negatives, Pax 476 οὐδ' οἶδε γ' εἶλκον οὐδὲν ἀργεῖοι πάλιν | ἀλλ' ἦ κατεγέλων τῶν ταλαιπωρουμένων, Eq. 780, 953, 1397, Vesp. 984, Lys. 427, &c. (2) ἀλλ' ἦ . . .; interrogative, marking surprise. (2) seems to give the better sense. Lamachus speaks in the tone of real surprise, and Dicaeopolis burlesques him. 'Can it be that weevils have devoured my plumes?' 'Can it be that I shall devour juggled hare to-day?' See note on αἰαῖ 1083, ἀτταταῖ 1190.

1112. τὴν μίμαρκον, 'the juggled hare,' τὴν because this was the usual appetizer. κοιλία καὶ ἔντερα τοῦ ἱερείου μεθ' αἵματος σκευαζόμενα. μάλιστα δὲ καὶ ἐπὶ λαγῶν αὐτῇ ἐχρῶντο, ὅτε δὲ καὶ ἐπὶ σὺός. ὁ δὲ Φερεκράτης παίζειν καὶ ἐπὶ ὄνου φησί (Hesychius). At a later period shell-fish and salad came into vogue, Athen. iv. 132 τὸ προϊμίον τῶν ἐν Χαλκίδι δείπνων χαριέστερον εἶναι τῆς ἐν ἄστει παρασκευῆς τὸ πλῆθος τῶν ὀστρέων καὶ τὴν ποικιλίαν εἰπὼν δείπνου.

The word itself is foreign, like καρύκη Eq. 343, ψίαθος Ach. 875, ψάγδας ointment (Eubulus), καλάσιρις an Egyptian cloak (Cratin.), σάννακρον a Persian bowl (Philemon), and other names of articles of commerce.

1115. περιδόσθαι 772 n. 'Will you take on a bet, making Lamachus the referee?' ἐπιτρέπειν, with or without διαιτητῇ, is the *vox propria* of submitting to arbitration. Vesp. 521 τοῖτοισί γ' ἐπιτρέψαι 'θέλω, Ran. 529 τοῖς θεοῖσιν ἐπιτρέπω.

1116. 'Whether locusts or thrushes are the more toothsome.' ἀκρίδες is generally taken to represent rough soldiers' fare; ὅτι πρότερον εὐτελεῖ ἐχρήσατο διαίτη Schol. Alexis fr. 162 mentions the τέττιξ as part of the poor man's diet; cf. the 'locusts (ἀκρίδες) and wild honey' of St. Matthew iii. 4. κίχλαι, on the other hand, are the typical *bonne bouche*; 1011 τί δῆτ' ἐπειδὴν τὰς κίχλας ὀπτωμένας ἴδῃτε; Pax 531 ταύτης δ' ὀπώρας (sc. ὅζει), ἵποδοχῆς, Διονυσίων, | αὐλῶν, τραγωδῶν, Σοφοκλέους μελῶν, κιχλῶν. In the land of Cockaigne

thrushes and cakes fly into the mouth of their own volition. Telecl. fr. 1 ὅπται δὲ κίχλαι μετ' ἀμητίσκων εἰς τὸν φάρυγ' εἰσεπέτοντο.

ἡδιον, 'a sweeter thing.' For the neut. sing. as the substantive predicate of a plural subject cf. Eur. Orestes 232 δυσάρεστον οἱ νοσοῦντες ἀπορίας ἔπο, Xen. Mem. ii. 3. 1 χρησιμώτερον νομίζουσι χρήματα ἢ ἀδελφούς.

1117. οἴμ' ὥς, a cry of anger. Nub. 1238 οἴμ' ὥς καταγελᾷς, Av. 1501 οἴμ' ὥς βδελύττομαί σε.

Dicaeopolis affects to believe that Lamachus is indignant at the mention of mere thrushes in the same breath with locusts. κρίνει πολύ, sc. ἡδιον εἶναι. The simple form κρίνω is often used in the sense of προκρίνω, Aesch. Agam. 471 κρίνω δ' ἄφθονον ὄλβον, Plato, Leges 653 C κρινούσι (they will prefer) τὸν τὰ θαύματα ἐπιδεικνύντα, Eccl. 1155 κρίνειν ἐμέ. The fuller form is found in Ran. 1473 ἔκρινα νικᾶν Αἰσχύλον.

1118. καθελῶν, 'take down from its peg,' Iliad xxiv. 268 καὶ δ' ἀπὸ πασσαλάφῃ ζυγὸν ἤρεον ἡμιόνειον. See note on χαλκοφάλαρα, line 1072. ἀφελῶν, 'take off the fire.' Ran. 518 ἀλλ' εἴσιθ', ὥς ὁ μάγειρος ἤδη τὰ τεμάχη | ἔμελλ' ἀφαιρεῖν. Blaydes is wrong in supplying ἀπὸ τοῦ ὀβελίσκου. The χορδή is the sausage which Dicaeopolis is roasting at line 1040. If it is to be taken off the fire, it can only be taken spit and all. The word for taking off the spit is ἀφέλκειν, not ἀφαιρεῖν. Cf. ἀφελκύσωμαι 1120.

1121. With τοῦδε, deictic as often, sc. τοῦ ὀβελίσκου. Then follows a telling piece of βωμολογία. On the one side of the stage the slave of Lamachus holds the spear-case while his master pulls out the spear; on the other D.'s slave holds the spit off which his master draws a sausage of Brobdignagian dimensions.

1122. τοὺς κιλλίβαντας: Schol. τρισκελῇ τινα σκευάσματα ἐφ' ᾧ ἐπιτιθέεσι τὰς ἀσπίδας—ἐπειδὴν κάμωσι πολεμοῦντες (!). The last three words are surely an unhappy comment by a later hand. Pollux mentions κιλλίβαντες among σκεύη στρατιωτικά, x. 146. In vii. 129 he uses κιλλίβας of a painter's easel. It was obviously a three-legged stand to hold a shield while it was being burnished. Lamachus calls for his shield in 1124; the burnishing begins at 1128 κατὰ χειρὸς, παῖ, τοῦλαιον. For the polishing of arms on the eve of battle cf. Xen. Reip. Laced. 13. 8 ὅταν γὰρ ὁρώντων ἤδη τῶν πολεμίων χίμαιρα σφαγιάζηται, αὐλεῖν τε πάντας τοὺς παρόντας αὐλητὰς νόμος καὶ μηδένα Λακεδαιμονίων ἀστεφάνωτον εἶναι· καὶ ὅπλα δὲ λαμπρύνεσθαι προαγορεύεται. It was part of the stage-business of the 'boastful soldier'. 'Curate ut splendor meo sit clipeo clarior | quam solis radii esse olim quum sudumst solent: | ut, ubi usus veniat, contra conserta

manu | praestringat oculorum aciem in acie hostibus,' Plaut. Miles Gloriosus 1-4.

1123. καὶ τῆς ἐμῆς. The Scholiast supplies γαστρός. Van Leeuwen thinks this absurd; but his own conjecture *καὶ τῆς σιπύης* is mere verbiage. Why should Dicaeopolis specify that the bread is to be brought from the bread-basket? The Scholiast is no doubt wrong in 'supplying γαστρός' *tout court*, though the stage action justifies such a bold ellipse as that in O. C. 830 οὐχ ἄφομαι τοῦδ' ἀνδρός, ἀλλὰ τῆς ἐμῆς. Here the joke consists in the fact that the grammar suggests ἀσπίδος, while the gesture and the following words make it plain that Dicaeopolis recognizes no ἀσπίς but his γαστήρ. Had we had καὶ τῆς ἐμῆς ἀσπίδος in full the joke would have lost something of its flavour, but would still be intelligible. Herwerden gives the grounds of identification: 'utrique est περιφέρεια, utrique prominentia, utrique ὀμφαλός (umbo et umbilicus), bonam tegit uterque partem corporis.' There is a similar, but more difficult, pun in Pax 1274 ἀσπίδας ὀμφαλοέσσας, 1277-8 κλαύσει νῆ τὸν Διόνυσον | οἰμωγὰς ἄδων, καὶ ταύτας ὀμφαλοέσσας where the second ὀμφαλοέσσας is surely meant to suggest blows on the ὀμφαλός: Mazon sees only a slap-dash repetition of the irritating word.

κρίβαντας are loaves baked in a close pan κρίβανον. For the formation cf. ἐσχαρίτης ἄρτος, ἱπνίτης ἄρτος, &c. The word is chosen for its similarity to κιλίβαντας, a similarity that is accentuated if we accept the spelling κλιβανίτας found in Ameipsias and Diphilus. 'Bring forth the props of wood, my shield's support. Bring bread for belly-timber, that's your sort' (Frere).

1124. A paratragic line. For the tragic periphrasis cf. Aesch. Sept. 489 ἀσπίδος κύκλον λέγω, 496 κοιτογάστρος κύκλου. Such a periphrasis is found in prose, both in Greek and in Latin, when it is desirable to disengage and emphasize one aspect of a thing. γοργώνωτον is modelled on χαλκόνωτον, χρυσόνωτον, &c. Cf. Eur. Phoen. 1130 σιδηρονώτοις δ' ἀσπίδος τύποις ἐπῆν | γίγας.

1125. τυρόνωτων: cheese was one of the chief ingredients in the πλακοῦς. See the recipes in Athenaeus xiv. 647 ff.

1126. 'Isn't this flat mockery as ever was committed?' ἀνθρώποις is literally 'in the eyes of', 'what men call'. Il. xxiii. 595 δαίμοσιν εἶναι ἀλιτρός. For the rare use of πλατύς cf. Pax 815 ὦν καταχρεμψαμένη μέγα καὶ πλατύ, Com. Adesp. 266 πλατὺν γέλωτα καταχέω τῶν δογμάτων, Philostratus, Vit. Apoll. iv. 20. 157 τὸ μειράκιον κυτεσκεδάσε τοῦ λόγου πλατὺν καὶ ἀσελγῇ γέλωτα. It is derived from the wide *riktus* of the scoffer.

1128. *κατάχει σὺ παῖ τοῦλαιον*: the oil is poured over the metal shield (*ἐπίχαλκον* Vesp. 18) in the process of burnishing. Lamachus makes its bright surface serve as a mirror—apparently a common practice with Attic hoplites; the *κάτοπτρον* was a woman's perquisite. Pherecrates fr. 145 *ἀπολώλεχ' οὔτως ὥστε τῆς ποιήσεως | τῶν διθυράμβων, καθάπερ ἐν ταῖς ἀσπίσιν, | ἀριστέρ' αὐτοῦ φαίνεται τὰ δεξιά*. He affects to see the arraignment of Dicaeopolis on a charge of cowardice. The charges of *ἀστρατείας* failure to join the army, *δειλίας* cowardice, *λιποταξίου* desertion of one's post, and *λιποστρατίου* desertion from the army, were tried before the *στρατηγοί* with the *taxiarchs* as their assessors. Lamachus does not anticipate a vicarious revenge. For a similar vaticination cf. Plut. 382 *ὁρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον | ἱκετηρίαν ἔχοντα*. The future partic. represents the fut. indic. of the threat direct. *γέρων* is used in the same allusive way as *τις* in threats and taunts, referring to some one actually present, Plut. 382 *supra*, Ran. 606 *ἥκει τῷ κακόν*, 664 *ἡλγησέν τις*, Theocr. v. 120 *ἦδη τις, Μόρσων, πικραίνεται*.

1130. Honey instead of sweet sauce 1040 n. For the combination of honey and cheese cf. Pherecr. fr. 45 *καὶ δῆθ' ὑπάρχει τέμαχος ἐγ' ἡλείων ἡμῖν, τευθίς, ἄρ|νειον κρέας, φύσκης τόμος, | πούς ἐφθός, ἦπαρ, πλεῦρον, ὀ|ρνίθεια πλήθει πολλά, τυ|ρὸς ἐν μέλιτι, μερίς κρεῶν*. Dicaeopolis affects to see the same old fellow reflected in his honey, but bidding Lamachus go to the deuce.

1131. *τὸν Γοργάσου*. The name *Γόργασος* is probably coined on the occasion from *Γοργών* as *Κύβδασος* from *κύβδα* in Plato fr. 174 *Λόρδωνι δραχμή, Κυβδάσφ τριώβολον, | ἦρω Κέλητι δέρμα καὶ θυλήματα*. Pausanias, however, mentions a Thessalian hero called *Γόργασος* (iv. 3. 10). The real Lamachus was the son of Xenophanes (Thuc. vi. 8). The Aristophanic Lamachus is the 'son of Demogorgon', as being imbued with the Gorgon spirit. *ἐοικότα τέκνα γοῖ' εὔσι*. See line 118 n. In 1150 Antimachus is dubbed 'son of Splutter' *ἐπειδὴ προσέρριπε τοῖς συνομιλοῦντας διαλεγόμενος* (Schol. ad loc.). The gentile name is forged in the same fashion in Av. 1126 *Προξενίδης ὁ Κομπασεύς* 'the Boastonian', Hermippus fr. 42 *μείζων ἔσεσθαι Διαγόρου τοῦ Τερθρέως* (= τοῦ τερθρευομένου 'son of Cant').

1133. *ἔξαιρε* = *ἐκφερε*. Il. vi. 264 *μή μοι οἶνον ἄειρε, Παχ 1 αἶρ' αἶρε μᾶζαν ὡς τάχιστα κενθάρω*, Antiph. fr. 1 *αἶρω ποθεινὴν μᾶζαν*. In Pherecrates 137 *πρόσαιρε τὸ κανοῦν, εἰ δὲ βούλει, πρόσφερε* the joke is of the same order as that in Ran. 1159 *χρήσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον* the two words being synonymous. 'Bring me a baking-trough or, if you'd rather, a trough to bake in.'

In *θώρακα* there is a pun on the convivial meaning of 1135.



'Bring forth my body-armour for the fray.' 'Bring forth my body-armor too, my can.' Vesp. 1195 πῶς ἂν μαχέσαιο παγκράτιον θώρακ' ἔχων; 'With this I'll fortify me for the foe.' 'With this I'll fortify me for the spree.' Cf. The Devil's Charter 1607 'Like a Borachio (i. e. "a drunkard", Spanish Borrácho) armed all in sack.' There is a similar play in Pax 1286 θωρήσονται ἄρ' ἔπειτα πεπταυμένοι which Trygaeus interprets to suit himself, ἄσμενοι, οἶμαι. This use of θωρήσκειν seems to be derived from the medical schools. It is found five times in Theognis, 841 οἶνος ἐμοὶ τὰ μὲν ἄλλα χαρίζεται, ἐν δ' ἀχάριστον | εὖτ' ἂν θωρήξας μ' ἄνδρα πρὸς ἐχθρὸν ἄγῃ, 507 δέδοικα μή τι μάταιον | ἔρξω θωρηχθεῖς, 470, 884, 1009; once in Pindar ἀλόχῳ ποτὲ θωραχθεῖς ἐπέιχεν ἀλλοτρία, and in Hippocrates, Nicander, and Galen. ἀκροθώραξ (Diphilus fr. 46) marks the earlier stages: τοῦ δὲ ἀκροθώρακος ἔτι μὲν ἰσχύειν τὸ φανταστικόν, ἥδη δὲ τεταράχθαι τὸ λογιστικόν, Plut. Symp. iii. 8. 1. Much of the Greek convivial slang is surprisingly modern, μασχάλην αἶρειν 'elbow-lifting' Cratin. 298, βεβαπτισμένος 'half-seas over' Plato, Symp. 176 B, βεβρεγμένος 'soaked' Eubulus 5, κεκωθωνισμένος 'bowled over' Eubulus fr. 126.

1134. ἐν τῷδε: the ordinary use of ἐν *de veste et armis*. Lys. 633 ἀγοράσω τ' ἐν τοῖς ὄπλοις, Ran. 1212 ἐν πεύκαισι πηδᾷ, Theophr. Char. 21 ἀναβαλλόμενος δὲ θοιμάτιον ἐν τοῖς μύσφιν κατὰ τὴν ἀγορὰν περιπατεῖν. For bold extensions of this usage cf. Eur. Bacchae 1168 'Αγαῦην μητέρ' ἐν διαστροφῶν ὅσσοις, Arist. Ethics iv. 1. 39 οἱ ἐν ταῖς τοιαύταις προσηγορίαις. The Latin *in* is similarly used; Prop. v. 2. 28 'Corbis in imposito pondere messor eram', Phaedrus v. 7 'Cursu volucris pendens in novacula'. The second ἐν τῷδε 1135, though a mocking echo of the first, is really instrumental like πίνειν ἐν ποτηρίῳ.

1138. τὸν δῖνον: the MSS. τὸ δεῖπνον is scarcely tenable. The dinner is to go inside the basket, not to hang from it. Herwerden's τὸν δῖνον is an excellent emendation. Vesp. 618 τοῦ σοῦ δίνου, Dionys. iii. 554 δῖνος μέγας χωρῶν μετρητήν, Archedicus fr. 1 δῖνόν ποτ' ἦρεν ἀργυροῦν ἐν τῷ σκότῳ. As the word is generally spelt with EI instead of I in MSS. (Cobet, N. L. 592) the change is a very slight one.

κιστῖς: for the diminutive cf. κλινίς, τηθίς, and φορμίς Vesp. 58 (also ἀπαξ λεγ.). It is coined for the sake of the assonance with ἀσπίδος.

1139. ἐξέρχομαι: Dicaeopolis is 'going out' to dine; Nub. 613 ὥστε καὶ λέγειν ἅπαντας ἐξιόντας ἐσπέρας. But the word which he uses is idiomatic of sallying out on a military expedition, ἐξελεθῆναι στρατιάν Aeschin. 50. 34. This malicious touch leads up to 1143-6.

1141. *véíφei*. The snow-storm is left to the imagination of the audience. 'Now ye shall have three ladies walk to gather flowers, and then we must believe the stage to be a garden. By and by we hear news of a shipwreck in the same place, and then we are to blame if we accept it not for a rock. . . . While in the meantime two armies fly in, represented with four swords and bucklers, and then what hard heart will not receive it for a pitched field?' (Sidney's Defence of Poesy.) The Greek stage was as careless of stage-illusion as the Elizabethan. Towards the end of the fifth century somewhat more attention seems to have been paid to scenic detail. Reisch sees possible instances in Troades 1256 ff., Hecuba 823 *καπνὸν δὲ πόλεως τόνδ' ὑπερθρόσκειν* ὁρῶ. But the Greeks never were possessed of the means of producing a mimic snow-storm.

*βαβαιάξ* 64 n. Lamachus chatters his teeth. In Ran. 63 *ἔτρους*; *βαβαιάξ* the interjection reproduces an appreciative smack of the lips.

*χειμέρια τὰ πράγματα*, 'Beshrew me! What a wintry scene.' Vesp. 1474 *ἄπορα πράγματα*, 'here's a pretty state of things,' 'here's the deuce and all.' Note that *χειμέριος* is 'winter-like, wintry', while *χειμερινός* is merely 'in winter': *χειμερινὰ ἡλίου τροπαί* Thuc. vii. 16, but *τηρήσαντες νύκτα χειμέριον ὕδατι καὶ ἀνέμῳ καὶ ἄμα ἀσέληνον* Thuc. iii. 22.

1142. At this line there is a breach in the stichomythia and Dicaeopolis is robbed of half his jeer. Various alterations have been suggested. Meineke *τὸ δεῖπνον αἶρον καὶ βάδις*, ὦ *παῦ, λαβών*. | *ιοῦ βαβαιάξ*. *συμποτικὰ τὰ πράγματα*. Herwerden *σίξει βαβαιάξ*. κτλ. Müller-Strübing (512 n.) more ingeniously *νίφει παπαιάξ*. *συμποτικὰ τὰ πράγματα*, assuming an allusion to the pleasure of drinking before a warm fire in snowy weather.

Dicaeopolis leaves the stage by the right parodos, Lamachus by the left. The coryphaeus accompanies their march with a short *κοιμάτιον* pointing the contrast between their lots. Then each half-chorus in turn pronounces a comic curse on Antimachus, a scurvy choregus at the last Lenaea. When the next scene begins we find that Lamachus has gone to battle and been wounded, Dicaeopolis has dined and dined well. The choral song fills in the interval in imaginary time.

1143. *ἴτε δὴ χαίροντες*: the ordinary formula for dismissing an actor from the stage. Pax 729 *ἀλλ' ἴθι χαίρων*, Vesp. 1009 *ἀλλ' ἴτε χαίροντες ὅποι βούλῃσθ'*, Nub. 510, Eq. 498.

*ἐπὶ στρατιάν*, 'active service.' In Tragedy 'an expedition' is always *στρατεία*, a form unknown to Aristoph. who uses *στρατιά* (1) = 'army' 149, (2) = 'military service' 251, &c.

1145. τῇ μὲν πίνειν, sc. πάρεστιν (Schol.). Rather supply *στρατιά ἔσται*.

στεφανωσαμένῳ. See 1091 n.

1146. προφυλάττειν, outpost duty. The προφύλακες of Thuc. iii. 112 are videttes. Lamachus is to guard the passes.

1150. One of the scholia on this line has given rise to much discussion: ἐδόκει δὲ ὁ Ἀντίμαχος οὗτος ψήφισμα πεποιηκέναι μὴ δεῖν κωμωδεῖν ἐξ ὀνόματος. We have definite knowledge of two measures affecting the freedom of Comedy: (1) that passed in the archonship of Morychides 440 B.C. which remained in force for three years, (2) the decree of Syracosius μὴ κωμωδεῖν ὀνομαστί passed in 415 when Athens lost its head over the affair of the Hermocopidae. Leo's theory, that Antimachus was actually the author of a law passed shortly after the production of the *Babylonians* 'ne nomen magistratus aperte et contumeliose tractaretur', is amply refuted by such passages as Eq. 358, Nub. 581-94, an attack on Cleon. Keck (Quaest. Aristoph.) suggests that the law here mentioned did not prohibit incidental allusion to magistrates, but only their impersonation upon the stage. All through the *Equites*, however, we have a perfectly obvious impersonation of Cleon, an impersonation which is explicitly acknowledged in 973-6 ἡδιστον φάος ἡμέρας | ἔσται τοῖσι παροῦσι καὶ | τοῖσι δεῖρ' ἀφικνουμένοις | ἦν Κλέων ἀπόληται. It is true that the plays subsequently produced at the Great Dionysia, the *Clouds* and the *Peace*, are much less bitter and outspoken than the *Acharnians*, the *Knights*, and the *Wasps*, which were produced at the *Lenaea*. But the fact that the *Babylonians* had been followed by an indictment for slandering the State in the presence of the Allies (Ach. 377-80 n.) sufficiently accounts for this without the assumption of any definite regulating measure. The Scholiast's ἐδόκει<sup>1</sup> suggests a mere conjecture, and is in strong contrast with the detailed note on the measure of 440 B.C., Schol. Ach. 67.

τὸν ξυγγραφῇ τὸν μελέων ποιητήν. *Locus conclamatus*. Elmsley's conjecture is neat and plausible τὸν μέλεον τῶν μελέων ποιητήν, the word ξυγγραφῇ being taken as an explanatory gloss. According

<sup>1</sup> ἐδόκει, like μήποτε, ὡς ἔοικε, was affected by Didymus, the source of our best Scholia (Meiners, Diss. Hal., 1890, pp. 227, 380). But it surely implies a lack of knowledge. Zielinski supposes that Antimachus bore the nickname Morychus (a daemon attendant on Dionysus), and was thus confused with Morychides, the author of the law of 440 B.C. (Glied., p. 55 n.). I have not been able to obtain the original article, Journal d. Minist. d. Volksaufklg., 1884, März, 1 ff.; but doubt if there is any evidence for this suggestion.

to the Scholiast there were three other Antimachi. For the play on μέλεος 'wretched' and μέλος 'song' cf. Antiphanes fr. 209 οἱ νῦν δὲ κισσόπλεκτα καὶ κρηναῖα καὶ | ἀνθεσιπτότατα μέλεα μελέοις ὀνόμασιν | ποιοῦσιν ἐμπλέκοντες ἀλλότρια μέλη. Aristophanes strikes at his avarice and at his lyrics in the same jet. Herwerden's conjecture involves the very slightest alteration of the MSS. reading: ξυρραφέα τῶν μελέων ποιητῶν 'consarcinatore suorum carminum poetarum'. But (1) one would certainly expect a second τὸν to introduce this second abusive phrase; cf. 850 Κρατῖνος—ὁ περιπόνηρος Ἀρτέμων, ὁ ταχὺς ἄγαν τὴν μουσικὴν: (2) surely ποιητῶν is superfluous if ξυρραφέα be right.

1151. ὥς μὲν ἀπλῶ λόγῳ, sc. εἰπεῖν—'not to put too fine a point upon it.' The ellipse of a verb of saying is frequent and natural. Demos. xxiv. 187 καὶ περὶ μὲν τούτου κατὰ σχολήν (sc. ἐρῶ). Here it is facilitated by the λόγῳ.

1155. Λήνια χορηγῶν. For the accus. cf. Ὀλύμπια νικᾶν Thuc. i. 126, ἔθνε τὰ εὐαγγέλια Xen. Hell. i. 6. 37. Λήνια χορηγῶν can only refer to something done by Antimachus in his capacity as χορηγός: this phrase is in itself sufficient to disprove the reference to a legal measure. It was part of his duties to maintain the Chorus during the period of training, οἱ δὲ χορηγοὶ τοῖς χορευταῖς ἐγγέλια καὶ θριδάκια καὶ σχελίδας καὶ μυελὸν παρατιθέντες εὐώχουν ἐπὶ πολὺν χρόνον φωνασκόμενους καὶ τρυφῶντας (Plut. de Glor. Athen. § 8), and also to give them a dinner at the end of the performance. See line 893 n. Apparently Antimachus had been stingy: μικρολόγως τοῖς χορευταῖς ἐχρήσατο, a sensible note which stands in the Scholia side by side with the fatuous suggestion that the law of Antimachus discouraged comic poets from coming forward to compete, and brought many potential choristers to starvation.

ἀπέλυσε, 'allowed us to go.' Plut. De Mus. 44 ταῦτ' εἰπὼν ἐπαιώνισε καὶ σπέισας . . . ἀπέλυσε τοὺς ἐστιωμένους, Horace, Ep. i. 7. 72 'ut ventum ad cenam est, dicenda tacenda locutus | tandem dormitum dimittitur'.

Fritzsche takes Λήνια χορηγῶν to refer to the Lenaea of 427 when the Daitaleis was brought out in the name of Callistratus. He retains the reading of R ἀπέκλεισε δείπνων, understanding that Aristophanes himself, though the real author of the play, was not admitted to the banquet. This is very far-fetched, and ἐμέ is impossibly obscure. The Chorus never use the first personal pronoun in speaking of the poet, unless the reference is unmistakable as in Ach. 660, Nub. 518, Vesp. 1284. Zielinski maintains that at the time of the Lenaea the words Λήνια χορηγῶν could not naturally be used of that or any other Lenaea, and uses this passage to support his theory that our text of the Acharnians is



a second edition prepared for reproduction at the City Dionysia. To go no further, what sort of redactor would leave οὐπὶ Ληναίῳ τ' ἁγῶν 504 in an altered text? I cannot see why Λήναια χορηγῶν might not be used quite naturally of the Lenaea of 426; any other reference is excluded as the closing feast of the Lenaea of 425 is still in the future. For example, the Spectator regularly uses 'Friday week' of 'the Friday before last' in quoting the price of Consols, the nature of the case excluding ambiguity. We have no means of ascertaining the particular play that Antimachus assisted in producing. Wilamowitz (Obs. Crit. p. 15) thinks of the Dramata or Centaur of Aristophanes. It is more probable that he was associated with Cratinus 1173 n. The reflection on the choregus of 426 was no doubt intended for the edification of the choregus of 425.

1156. ἔτι is idiomatic in threats or curses. Aesch. P. V. 907 ἦ μὴν ἔτι Ζεὺς καίπερ αὐθάδῃ φρονῶν | ἔσται ταπεινός, Pax 1187 ὦν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἦν θεὸς θέλη.

ἐπίδοιμι. ἐπιδεῖν is generally used of 'living to see evils', Il. xxii. 61 φθίσει κακὰ πολλὰ ἐπιδόντα, Antiphon v. 79 ἐπιδὼν δὲ τὴν ἑαυτῶν πατρίδα ἀνάστατον γενομένην: sometimes, however, as here, of living to see what one rejoices to see, Od. xx. 233 ἐπόψαι, αἶ κ' ἐθέλῃσθα, | κτεινομένους μνηστῆρας. Still a third meaning is that of 'looking on without interference', like περιορᾶν. Soph. El. 825 ποῦ ποτε κεραυνοὶ Διός, ἦ ποῦ φαέθων | Ἄλιος, εἰ ταῦτ' ἐφορῶντες κρύπτουσιν ἔκηλοι;

'And may I yet see him starving for cuttle-fish.' The dainty τευθίς figures also in Eq. 927-40, a comic curse which closely resembles this one, though the *dénouement* is different. It was served very hot, apparently straight from the frying-pan, τὸ μὲν τάγηνον τευθίδων | ἐφεστάναι σίζον, Nicostratus fr. 7 οὔποτ' αὖθις σηπίαν ἀπὸ τηγάνου | τολμήσαιμι φαγεῖν μόνος. Hence Bergk conjectures ἐπὶ ταγῆνου for ἐπὶ τραπέζῃ below.

1157. 'And may it, done to a turn and piping hot, all ship-shape on the table by the edge of the brine come to ground . . . ὀκέλλοι means, I think, nothing more than ἐφεστάναι in Eq. 930 cited above, except that it denotes more particularly the moment of arrival. Dr. Merry assumes that the dish falls off the table; but it is better to make the catastrophe begin with the κᾶτα, and the simple λαβεῖν would be an odd word to use for gathering up the spillings. The nautical metaphor is found in Athenaeus 274 F ὠκειλεν εἰς πολυτελῇ διαίταν ἐκ τῆς παλαιᾶς σωφροσύνης. Here it is due to the παράλος which = παρὰ τοὺς ἄλας, but would naturally suggest the State-galley ἡ Πάραλος.

1159. μέλλοντος λαβεῖν. For the aorist infin. with μέλλειν cf. Eur. Ion 760 εἰρήσεται τοι κεί θανεῖν μέλλω διπλῇ, Orestes 292-3 εἰ μὴτ' ἐκείνος ἀναλαβεῖν ἔμελλε φῶς | ἐγὼ θ' ὁ τλήμων τοιάδ' ἐμπλήσειν κακά where the durative future is contrasted with the aoristic λαβεῖν, Aesch. P. V. 625 μήτοι με κρύψης ταῦθ' ἄπερ μέλλω παθεῖν, Aristoph. Av. 366 τί μέλλετ', ὦ πάντων κάκιστα θηρίων, | ἀπολέσαι παθόντες οὐδὲν ἄνδρε καὶ διασπάσαι . . .; Editors often correct to the commoner present or future, but without reason.

1165. ἡπιαλῶν . . . βαδίζων. Van Leeuwen adopts Bentley's βαδίζου (Suidas βαδίζει). The Schol. and all MSS. read βαδίζων, the *nominativus pendens* resumed in the genitive αὐτοῦ. The detached nominative is often used to mark the real subject of the thought, though not the subject grammatically. Xen. Oec. i. 14 οἱ δὲ φίλοι, ἦν τις ἐπίσθηται αὐτοῖς χρῆσθαι ὥστε ὠφελείσθαι ἀπ' αὐτῶν, τί φήσομεν αὐτοῖς εἶναι; Plato, Apol. 21 C διαλεγόμενος αὐτῷ ἔδοξέ μοι, 'when I talked with him, I thought.'

ἡπιάλος was a shivering fit: ῥίγος πρὸ πυρετοῦ (Hesych.). Fr. 332 ἡπιάλος πυρετοῦ πρόδρομος, the ague that precedes a fever.

1166. τῆς κεφαλῆς. Quasi-partitive genitive of 'sphere within which'. Pax 71 ἕως ξυνετρίβη τῆς κεφαλῆς καταρρνείς, Vesp. 1428 κατεάγη τῆς κεφαλῆς, Plato, Gorgias 469 D κἄν τινα δόξῃ μοι τῆς κεφαλῆς κατεαγέιναι δεῖν. The accus. of 'part affected' is more frequent with the active forms of the verb, but the genitive here is supported by the Schol. 'τῆς κεφαλῆς: Attic for τὴν κεφαλὴν', and by Eupolis fr. 323 οὐ γὰρ κατὰξαι τῆς κεφαλῆς τὰ ῥήματα, Isocr. xviii. 52 ἡτιῶντο τὸν Κρατῖνον συντρίψαι τῆς κεφαλῆς αὐτῆς.

'May some roistering mad Orestes break his head.' The Scholiast's note, ὁ Ὀρέστης οὗτος προσποιούμενος μανίαν τοὺς παριόντας ἀπέδυνεν' ἦν γὰρ λωποδύτης, is obviously based on Av. 1490 ff. εἰ γὰρ ἐντύχοι τις ἥρω | τῶν βροτῶν νύκτωρ Ὀρέστη, | γυμνὸς ἦν πληγείς ἰπ' αἰτοῦ | πάντα τάπιδέξια. We are asked to believe that Orestes, son of Timocrates, was a professional clothes-stealer, and that he carried on his trade for the eleven years that elapsed between the Acharnians and the Birds. Müller-Strübing (op. cit., pp. 29-33) was the first to point out the absurdity of this explanation. λωποδυσία was visited with the severest penalties at Athens; it was not a more or less harmless eccentricity. Lysias, Agor., § 68 τὸν δὲ τρίτον ἀδελφὸν Φαιυπίδης ἐνθάδε ἀπήγαγεν καὶ ὑμεῖς κρίναντες αὐτὸν ἐν τῷ δικαστηρίῳ καὶ καταγρόντες αὐτοῦ θάνατον ἀποτυμπανίσαι παρέδοτε. And there is no mention of clothes-stealing in our passage at all; Orestes seems to run away when he delivers his blow. What we have here is a picture of a street-scene common enough in the London of Queen Anne, the toasting of a harmless pedestrian by a band of revellers. Cf. Alexis fr. 107

καὶ γὰρ ἐπὶ κῶμον (πλείστον) ἀνθρώπων ὀρώ | πλήθος προσιών, ὥς τῶν  
καλῶν τε καγαθῶν | ἐνθάδε συνόντων· μὴ γένοιτό μοι μόνω | νύκτωρ  
ἀπαντῆσαι καλῶς πεπραγόσιν | ὑμῖν περὶ τὸν βαλλισμὸν· οὐ γὰρ ἄν  
ποτε | θοιμίτιον ἀπενέγκαιμι μὴ φύσας πετερά. Orestes is a Mohawk,  
*ein rasender Roland*. The nickname is actually found in Isaeus  
viii, § 3 Διοκλέα τὸν Φλυέα τὸν Ὀρέστην ἐπικαλούμενον, § 44 τὸν  
Ὀρέστην τοῦτον τὸν κακῶς ἀπολούμενον. Nicknames drawn from  
the myths were extremely common at Athens. Anaxandrides  
fr. 34 ὑμεῖς γὰρ ἀλλήλους αἰεὶ χλευάζετ', οἷδ' ἀκριβῶς . . . ὑφείλετ'  
ἄρνα ποιμένος παίζων, Ἀτρεὺς ἐκλήθη· | ἐὰν δὲ κριόν, Φρίξος· ἦν δὲ  
κωδάριον, Ἰάσων. In Aristophon fr. 4 we hear of a Capaneus and  
a Telamon. Hence Müller-Strübing is probably wrong in  
supposing that the Mohawk-name Orestes is derived from the  
Orestes, son of Echecratidas, mentioned in Thuc. i. 111 as a  
claimant to the throne of Thessaly, who in his subsequent exile  
at Athens may have followed the recipe of our own Pretenders  
to drive dull care away.

1173. Κρατῖνον. Cf. 849, 1150 n. According to the Scholiast  
this is not the Cratinus, but another man of the same name.  
It is hard to believe that the audience could think of any other  
than the bibulous poet. Aristophanes' references to Cratinus  
elsewhere are not particularly respectful. Eq. 400 εἴ σε μὴ μισῶ,  
γενοίμην ἐν Κρατίνου κόδιον.

1174-89. A parody of the Euripidean ῥῆσις. For Aristophanes'  
use of ἄγγελοι in the tragic manner cf. Eq. 624, Vesp. 1292, Plut.  
627. The passage is rather more pointed if we assume that  
Lamachus was making capital of the wounds he had received  
in Aetolia, in order to further his candidature for the Generalship  
of 425-4. Xen. Mem. iii. 4 οὐ γάρ, ἔφη, ὦ Σώκρατες, τοιοῦτοί εἰσιν  
Ἀθηναῖοι ὥστε ἐμὲ μὲν οὐχ εἴλοντο, ὃς ἐκ καταλόγου στρατευόμενος κατα-  
τέτριμμαι καὶ λοχαγῶν καὶ ταξιαρχῶν καὶ τραύματα ὑπὸ τῶν πολεμίων  
τοσαῦτα ἔχων· ἅμα δὲ τὰς οὐλὰς τῶν τραυμάτων ἀπογυμνούμενος ἐπε-  
δείκνυνεν. The discrepancy between the account given by the  
messenger, 1178-80, and the account given by Lamachus, 1193,  
is not unintentional.

1175. ὤδωρ ὤδωρ. The excited repetition of a word is specially  
frequent in Euripidean style. It is one of the points burlesqued  
by the Aeschylus of the Frogs. Ran. 1352 ff. ὁ δ' ἀνέπτat ἀνέπτat  
ἐς αἰθέρα | κουφοτάταις πτερύγων ἀκμαῖς· | ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε, |  
δάκρυα δάκρυά τ' ἀπ' ὀμμάτων | ἔβαλον ἔβαλον ἅ τλάμων. The comic  
diminutive χυτρίδιον is a sudden 'sink' in the tragic line.

1176. ὀθόνια, lint; κηρωτὴν, salve; ἔρι' οἰσυνηρά, wool with the  
natural oil still in it (*lana sucida*), sometimes used in applying

fomentations of wine and vinegar (Celsus ii. 33); λαμπάδιον, the outer bandage.

1178. διαπηδῶν τάφρον. Trenches played a conspicuous part in the fighting in Aetolia. Thuc. iii. 98 ἐσπίπτοντες ἐς τε χαράδρας ἀνεκβάτους καὶ χωρία ὧν οὐκ ἦσαν ἔμπειροι διεφθείροντο.

1179. ἐξεκόικισεν, 'has put out his ankle'; παλίνορρον, 'by a backward wrench.' ἐκκοκκίζειν is literally to take out the κόκκος or kernel; Pax 63 λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας. Heie 'to dislocate'.

1180. περὶ λίθῳ R is supported by Pax 905 περὶ ταῖσι καμπαῖς ἡνίοχοι πεπτωκότες, Soph. Ajax 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει, Hdt. ix. 101 μὴ περὶ Μαρδονίῳ πταίσῃ ἡ Ἑλλάς.

1181-8. The difficulties in this passage are obvious. 1181 is suspiciously like 574. The use of κομπολακύθου by the messenger is very odd. 1186-8 are singularly inconsequent, 'Si haec sana sunt, forsan ridet aliquam Euripidis ἀσυστασίαν' (Dobree). But ἀσυστασία is surely the last charge that could be brought against the Euripidean ῥῆσις. Meineke ejects 1181-8, and Blaydes is inclined to follow him. I cannot believe that this is right. 1174-80 do not strike one as adequate in themselves, and 1183-5 can hardly be spared.

1181. Dobree expunges the line as patched up from 574. If ἐξίγειν is genuine, it can only mean 'gave her a rousing blow'. May not 1181 and 1182 be defended as semi-conscious reminiscence of the earlier dialogue? Presumably the messenger was present on that occasion (575 n.), and in his intense excitement uses the words that are still lingering in his ears. Otherwise one might suggest ἐξίλειψεν for ἐξίγειν. Cf. Eur. Hipp. 1241. 1182-3 are reminiscent of the Hippolytus-ῥῆσις 1238-9 σποδοῦμενος μὲν πρὸς πέτραις φίλον κάρα | θραύων τε σάρκας δεινὰ δ' ἐξανδῶν κλύειν.

1182. πτίλον . . . πεσόν. If the text is right, πτίλον . . . πεσόν must be accus. absolute. This construction is found (1) with impersonal verbs πρέπον προσῆκον δέον, &c.; (2) with the addition of ὡς in the case of ordinary verbs with definite subject. Soph. O. T. 101 φόνῳ φόνου πάλιν | λύντας ὡς τόδ' αἶμα χεμάζον πόλιν, Plato, Rep. 345 μισθὸν αἰτοῦσιν ὡς οὐχὶ αὐτοῖσιν ὠφέλειαν ἐσομένην ἐκ τοῦ ἄρχειν. Kühner-Gerth (ii. 90) refuse to allow the construction without ὡς of a definite subject except when that subject is a neuter pronoun, ταῦτα, οὐδέν, τι or the like. Cf. Thuc. iv. 125 κυρωθέν δὲ οὐδὲν ἔχωρον ἐπ' οἶκον. But there are at least two examples which resist emendation. Plato, Laws viii. 844 c εἰάν δὲ ἐκ Διὸς ὕδατα γιγνόμενα τὸν ἐπάνω γεωργοῦντα . . . βλάβητι τις, Aristoph. fr. 647 ἀλλὰ τὸ στρόφιον λυθέν | τὰ κάρνυ μούξέπιπτεν. The Scholiast cer-



tainly took the line in this way: *πτίλου δὲ τοῦ μεγάλου πεσόντος ἐς τὰς πέτρας δεινὸν μέλος ἐξήνυδα ὁ Λάμαχος*.

1184. ὦ κλεινὸν ὄμμα: addressed to the feather. ὄμμα=*deliciae* as often. Aesch. Cho. 238 ὦ *τερπνὸν ὄμμα*, Eur. Or. 1045-6.

1185. *λείπω φάος γε τοῦμόν' οὐκέτ' εἴμ' ἐγώ* is the reading of most MSS. R omits the *γε*, which is quite meaningless, and probably a mere stopgap. Cobet's emendation is generally accepted *φάος τόδ' οὐκέτ' οὐδέν εἴμ' ἐγώ*. Cf. Eq. 1243 οἴμοι *κακοδαίμων' οὐκέτ' οὐδέν εἴμ' ἐγώ*. I venture to suggest *φάος τοῦράνιον* (cf. οὐράνιον *φῶς* Antig. 944) as more easily accounting for the corruption. *τοῦράνιον* would be written TOYNION, which is exactly the reading of R; NI for M. Other MSS. insert *γε* to heal the metre. I now find that this conjecture was anticipated by a reviewer in the Quarterly of 1884, p. 365.

1186-9 are possibly spurious. *δραπέταις* can only refer to the troops of Lamachus who have gone on without him. He manages to rise from the trench in time to meet them as they—run away. *ληστιάς* are the raiders, Pax 449 *ληφθεῖς ὑπὸ ληστῶν ἐσθίοι κριθὰς μόνας*. But 1188 in its present position is mere sound and fury signifying nothing; the lame man cannot pursue any one. It might perhaps stand after 1178. If we assume that the messenger breaks off his speech at *δραπέταις* the compressed expression becomes intelligible.

1187. *ξυναντᾷ* is part of the Tragic parody. *ἀπαντᾶν* is the only Attic representative of *ἀντομαι ἀντάω ἀντιάω* (Rutherford, Babrius 42). In Plut. 41 *ξυναντήσαιμι* is part of an oracular response; *ξυναντᾶς* 44 is used in the same connexion. Av. 137 *ὅπου ξυναντῶν μοι ταδί τις μέμψεται* is an echo of some proverbial phrase in which the old usage is retained. *ξυναντᾶν* is, of course, common enough in Tragedy, Eur. Ion 534, 787, I. T. 1209.

1189. *ὅδῃ δὲ καὶ τός*. Vesp. 1360, Av. 1718, Eccl. 934.

Enter the wounded Lamachus by the left parodos, borne in the arms of his soldiers. His entry is meant to burlesque the wounded hero of Tragedy; probably the closing scenes of the Hippolytus are primarily in view. Euripides' Hippolytus had been produced in 428, three years before the Acharnians, and had made some stir. The prevalence of short syllables in the iambic monody is distinctly Euripidean.

1190. *ἀτταταῖ*, *graviter dolentis*. *θρηνῶν παρατραγωδεῖ* Schol. *ἀτταταῖ* in Tragedy, *ἀτταταί* in Comedy and ordinary prose (Neil, Eq. 1). But *ἀτταταῖ* in 1198, as it is a mocking echo of 1190. See 1083 n.

1193. *δορὸς ὑπὸ πολεμίου*. The position of the prep. between substantive and attribute is in keeping with the paratragic style. Nub.

277 πατὴρ ἀπ' Ὠκεανοῦ, Av. 740, 742 in lyric. It would not be found in ordinary trimeters or in prose.

1197. ἐγχαίνοι, 'to jeer at my mischance,' 221 n.

1198. Enter Dicaeopolis by the right parodos, reeling on the arms of two dancing-girls. He proceeds to give us a parody of a parody. χρυσίω is the endearing diminutive, they are his 'golden girls'. Lys. 930 δεῦρό νυν, ὦ χρυσίον, Vesp. 1341 ἀνάβαινε δεῦρο, χρυσομηλό-λόνθιον.

1205. τραυμάτων ἐπωδύνων: genitive of exclamation, a use that is derived from the causal genitive after verbs of emotion. It may be used without the article αἰαὶ κεδνᾶς ἀλκᾶς Aesch. Pers. 928, and without the interjection χρηστῶ κοικτίρμονος ἀνδρός Theocr. xv. 75.

1207. ἰή: ἐπίρρημα χλευαστικόν Schol. Vesp. 1335. The tragic ἰώ is echoed in the derisive ἰή. Pax 195 ἰὴ ἰή, | ὄτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν.

Λαμαχίππιον: Van L. adopts Meineke's Λαμαχίσκιον. The double diminutive is common in Comedy and in later Greek, ἀγωνίσκιον, ἀσπιδίσκιον, κορίσκιον. But the reading of the text is perfectly sound. Λαμαχίππος would mean 'knightly Lamachus', ἱππικὴ Λάμαχε Schol. Cf. Nub. 63-4 ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα, | Ξάνθιππον ἢ Χάριππον ἢ Καλλιπίδην. This combination of ampliative and diminutive may be paralleled by Δημακίδιον in Eq. 823. 'Abate thy rage, great duke! Good bawcock, bate thy rage; use lenity, sweet chuck,' Hen. V, iii. 2.

1208. With the reading in the text Dicaeopolis says τί με σὺ κυνέϊς; τί με σὺ δάκνεις; to the dancing-girls. 'Morsus' of this sort are common enough in the amatory verse of Catullus and Propertius. Cf. also Lucian, Luc. 32 δάκνει ἐν φιλήματος σχήματι, Plautus, Pseud. i. 1. 65 'teneris labellis molles morsiunculae'. With the MSS. reading Δ. στυγερὸς ἐγώ. Δ. μογερὸς ἐγώ (half-killed with kissing). Δ. τί με σὺ κυνέϊς; Δ. τί με σὺ δάκνεις; it is to be supposed that Dicaeopolis throws himself into the arms of Lamachus in a fit of maudlin tenderness, and that Lamachus returns a bite for a kiss. Such buffoonery is not too strong for the Old Comedy. But 1200 favours the change, and the mock-expostulations of Dicaeopolis are effective enough. Lamachus' troubles are of another sort.

1210. 'Alas, alas for the direful charge!' 'Why! who made a charge on the Feast of Pitchers?' συμβολῆς 1210 is a hostile encounter, Hdt. ix. 77 ὕστερον ἤκουσι τῆς συμβολῆς, συμβολάς 1211 is a money contribution levied upon each guest at a δαίπνον ἀπὸ

συμβολῶν 1086 n. Naturally the γάρ is the indignant γάρ. Eubulus fr. 72 ὅστις δ' ἐπὶ δείπνον ἢ φίλον τιν' ἢ ξένον | καλέσας ἔπειτα συμβολὰς ἐπράξατο, | φυγὰς γένοιτο μηδὲν οἴκοθεν λαβῶν. The difference between a δείπνον ἀπὸ συμβολῶν and a δείπνον ἀσύμβολον is emphasized in Od. i. 226 εἰλαπινή ἢ γάμος; ἐπεὶ οὐκ ἔρανος τὰδε γ' ἐστίν. There was also a difference in the style of entertainment. Aristotle cites as an example of vulgar ostentation οἶον ἐρανιστὰς γαμικῶς ἐστιῶν (Ethics iv. 2).

1211. τοῖς Χουσί: dative of time without ἐν, the ordinary usage in the case of festivals, 999 n. Av. 1519 Θεσμοφορίαις, Nub. 386 Παναθηναίοις, Plut. 627 Θησείοις.

1212. ἰὼ Παιάν. The name of the Healing God in ordinary Attic is Παιών, παιάν being used of the song only 'Ἀρμόδιος ἐπεκαλεῖτο παιάν' ᾗδετο Antiph. fr. 4. Elmsley wished to read Παιών here, but the Doric form suits the tragic tone. Eur. Hipp. 1370 αἰαῖ αἰαῖ· καὶ νῦν ὁδύνα μ' ὁδύνα βαίνει . . . καὶ μοι θάνατος Παιάν ἔλθει.

1213. Παιώνια. The Festival of the Healer is not mentioned elsewhere. Probably Aristophanes extemporizes one for the sake of the pun on παιώνια ἐστίν, 'there's no healing on for you to-day.' νυνὶ τήμερον may be taken together like ἐνθάδ' αὐτοῦ, ἐνθένδ' αὐτόθεν 116 and the Plautine *hic vicinia*, one of the two words giving a more exact definition than the other. It is probable, however, that τήμερον is used with the same asseverative force as in threats, Nub. 1491 καγὼ τιν' αὐτῶν τήμερον δοῦναι δίκην | ἐμοὶ ποιήσω, καὶ σφιδρ' εἶσ' ἀλαζόνες, Vesp. 643, Pax 243, &c. Similarly the Latin *hodie* is used in conjunction with *nunquam*, Plaut. Asin. iii. 3. 40 'qui hodie nunquam ad vesperum vivam', Vergil, Ecl. iii. 49 'nunquam hodie effugies', Aen. ii. 670 'nunquam hodie moriemur inulti'.

1215. λάβεσθε . . . προσλάβεσθε. In repetitions of this sort the compound verb generally comes first. Eur. Orestes 181 διοικήμεθ', οἰχόμεθα, Bacchae 1064 f. κλάδον | κατῆγεν ἦγεν ἦγεν ἐς μέλαν πέδον. Exceptions are not uncommon, Eur. I. T. 984 σῶσον πατρῶον οἶκον ἔκσωσον δ' ἐμέ (where, however, the compound may have the special force of saving *out of* his present straits), Xen. Occ. vii. 41.

Aristoph. seems to have the Hippolytus still in view. Hipp. 1359 πρὸς θεῶν ἀτρέμας, δμῶες, | χροὸς ἐλκώδους ἄπτεσθε χερσίν. But the entry of a wounded hero upon the stage was a common tragic scene, and one that lent itself easily to burlesque. The Greek hero was never ashamed to take his fill of making lament; Sophocles' Philoctetes is largely interjectional. Cicero reprehends the lack of Roman fortitude in the Niptra. 'Pacuvius hoc melius quam Sophocles: apud illum enim perquam flebiliter Ulixes lamentatur in vulnere' (Tuscul. Disput. ii. 49).

1222. ὡς τοὺς Πιττάλου, sc. μαθητάς. The objection to R's εἰς τοῦ Πιττάλου is that the article is never employed in this idiom, but always the genitive only. εἰς Φιλοκτήμονος Vesp. 1250. Van Leeuwen adopts Elmsley's second thoughts εἰς τὰ Πιττάλου 'to the house (or surgery) of Pittalus'. This gives excellent sense, and is well supported; Vesp. 1432 οὔτω δὲ καὶ σὺ παρίτρεχ' εἰς τὰ Πιττάλου, Herodas v. 52 μὴ παρὰ τὰ Μικκάλῃς αὐτὸν | ἄγε, Theocritus ii. 76 τὰ Λύκωνος, iv. 23, v. 112. In favour of ὡς τοὺς Πιττάλου, however, are (1) the parallelism with ὡς τοὺς κριτάς in 1224, (2) πρὸς τοὺς Πιττάλου in 1032. R has τοῦ Πιττάλου in 1032 as well as in the present passage, but this use of the genitive is not found with πρὸς as it is with ἐν, εἰς, ἐκ (Sobol. Prep. 174). Further, the genuineness of πρὸς τοὺς Πιττάλου in 1032 is proved by Suidas s.v. Σπιττάλου· πρὸς τοῦ Σπιττάλου, an obvious corruption of πρὸς τοὺς Πιττάλου.

1223. παιωνίασι χερσίν: a right tragic phrase. ταῖς θεραπευτικαῖς (Schol.). Cf. Aesch. Suppl. 1066 χεῖρι παιωνία.

1224. ὡς τοὺς κριτάς: to the judges in the ἀγὼν πολυποσίας or ἀκρατοποσίας which formed part of the Feast of Choes 1000 ff. The victor received from the King Archon a skin of wine 1002 n. and a cake. (Hence the proverb ἡμέτερος ὁ πυραμοῦς, 'the day is ours' Eq. 277.) Blaydes is undoubtedly wrong in assuming a reference to the toast-master at a drinking-party, ὁ ἄρχων τῆς πόσεως Plato, Laws i. 641, 'arbiter bibendi' Hor. Odes ii. 7. 25. This personage was generally chosen by lot, sometimes by regular election; Xen. Anab. vi. 1. 30 ὀργιούνται Λακεδαιμόνιοι καὶ ἐὰν σύν-δειπνοι συνελθόντες μὴ Λακεδαιμόνιον συμποσίαρχον αἰρῶνται. In Plato's Symposium Alcibiades *more suo* elects himself without more ado. His duties were to regulate the number and scale of the rounds, and to impose forfeits, generally of a ridiculous kind, upon defaulting drinkers. There is no place for him here where the quantity of wine is fixed by ordinance, and victory is a matter of speed. Further the term βασιλεύς is not used of the symposiarch until Lucian (Saturnalia 4) and there probably by a Latinism—cf. Hor. Odes ii. 7. 25, 'rex mensae' Macrobius, Sat. ii. 1. Of course it is only in Comedy, if at all, that the victor in the drinking-contest would have to look about for the judges to get his prize adjudged. The nominal reference is to the judges in the drinking-contest and to the Archon Basileus as President of the Anthesteria. The real reference is to the judges in the dramatic competition and to the Archon Basileus as President of the Lenaea. For other breaches of the illusion in Comedy cf. e.g. Nub. 1115, Av. 1101, Eccl. 1154.

1225. ἀπόδοτε, 'hand over as due.' ἀπο- asserts the incontrovertible justice of his claim, 643 n.



1226. ὀδυρτά : the accus. of the neut. plur. used adverbially, the usual Homeric mode of forming an adverb ὀξέα κεκληγώς, &c. It is not uncommon in later Greek, ἀκράματα προσμένουσ' Soph. El. 164.

1227. τουτονί, deictic, sc. τὸν χοῶ, 331 n. Dicaeopolis waves his empty can.

τήνελλα : in imitation of the twang of the lyre, an onomatopoeic word like θρεττανελό (Plut.), φλαττόθρατ (Ran.), βομβολοβομβάζ (Thesm.), and Ennius' 'at tuba terribili sonitu taratantara dixit'. τήνελλα καλλίνικος is a quotation from Archilochus' Ode to Heracles ὦ καλλίνικε χαῖρ' ἄναξ Ἡράκλεες, | αὐτός τε κ' Ἰόλαος, αἰχμητὰ δύο' | τήνελλα καλλίνικος, which was sung as an informal epinician ode on the evening of the Olympic Games. Cf. Pindar, Olymp. ix. 1 with Schol. 'See the conquering hero comes.' When Dicaeopolis applies it to himself without reserve he is following the example set by Archilochus: δοκεῖ δὲ πρῶτος Ἀρχίλοχος νικήσας ἐν Πάρῳ τὸν Δήμητρος ὕμνον ἑαυτῷ τοῦτον ἐπιτεφωνήκειναι, Schol. Av. 1764.

1228. δῆτα : in assent, 'sane,' with repetition of τήνελλα.

εἴπερ καλεῖς γε, 'since you summon us.' γε emphasizes the verb; there is a sly hit at the audacity of Dicaeopolis in starting the strain himself. There is no reason to suspect the reading of the Ravennas. καλεῖν is often used absolutely in the sense of hortari or evocare. Blaydes' κρατεῖς is suitable enough, Vesp. 1515 ἄλμην κύκα τούτοισιν, ἣν ἐγὼ κρατῶ, but unnecessary. Van Leeuwen's εἴπερ καλεῖ γε would mean 'if you really have conquered', and the chorus are not sceptical on that point.

1229. 'Aye, and what's more' . . . in a climax. πρὸς adverbial as in Eur. Phoen. 610 καὶ κατακτενῶ γε πρὸς.

ἄκρατον, 'neat wine.' For the common ellipse of οἶνον cf. Eq. 105 ἄκρατον . . . πολύν, 1187 ἔχε καὶ πιεῖν κεκραμμένον τρία καὶ δύο, Eur. Cycl. 569 ὅστις ἂν πῆν πολύν.

ἐγχείας, sc. εἰς κύλικα. Distinguish ἐγχεῖν, 'to pour out,' from ἐπιχεῖν, to pour in the water for mixing. At this point Dicaeopolis pours himself out another draught. It is this heroic addition to his late potations that calls forth the enthusiastic ὦ γεννάδα.

ἄμυστιν ἐξέλαψα, 'drained it with no heel-taps.' ἄμυστιν is the adverbial accusative used, like the adverbs ἄμυστί and ἀπνευστί, of draining a beaker at a draught. α-privative, μύνειν to close, sc. τὰ χεῖλη. ἄμυστις is literally 'a long draught'. Eur. Cycl. 417 ἄμυστιν ἐλκύσας, Rhes. 419 πυκνὴν ἄμυστιν ὥς σὺ δεξιούμενοι. According to the lexicographers the word was also used of a drinking-cup ποτήριον φιαλῶδες, a meaning that derives some support from

Callimachus fr. 109 καὶ γὰρ ὁ Θρηκίην μὲν ἀπέστρυγε χανδὸν ἄμυστιν | οἶνοποτεῖν, ὀλίγῳ δ' ἤδετο κισσινβίῳ where it is desirable to differentiate χανδὸν and ἄμυστιν. In Hor. Odes i. 36. 13 'neu multi Damalismi | Bassum Threicia vincat amystide' the first interpretation will serve. In Aristoph. the word certainly means 'a draught'. Epicharmus fr. 34 is decisive: ἄμυστιν ὥσπερ κύλικα πίνει τὸν βίον.

1232. In the little iambic pñigos 1232 ff. it is clearly indicated that the chorus are to hymn the praises of Dicaeopolis as they retire from the orchestra. The exodic song is mentioned by Cratinus fr. 276 τοὺς ἐξοδίους ὑμῖν ἔν' αὐλῷ τοὺς νόμους. In the Acharnians it could have been no other than the 'Conquering Hero', Ἀρχιλόχου φωναὲν μέλος Ὀλυμπία. Its omission from our MSS. is due to the fact that it was not written by Aristophanes himself. In regard to the poet's practice in this matter three periods may be distinguished: (1) down to 422 B. C. when he made use of familiar songs or hymns, (2) 422-413 when he composed ἐξόδια of his own—parodies of well-known lyrics, (3) from 413 onwards, when the old usage was resumed. There is no hint of the exodic songs of the Equites or the Nubes in our MSS. In the Ranae, however, it is expressly stated that Aeschylus is to be escorted from the orchestra with his own lyrics: χῆμα προπέμπετε | τοῖσιν τοῦτου τοῦτον μέλεσιν | καὶ μολπαῖσιν κελαδούντες 1525-7. Cf. Plut. 1209 δεῖ γὰρ κατόπιν τούτων ᾄδοντας ἔπεσθαι, Thesm. 1230-1.

σὴν χάριν, 'to grace thy victory'; accus. in apposition to the sentence giving the result of the verbal action. The article is generally omitted with the possessive adj.=objective gen. as in Ran. 109 ἦλθον κατὰ σὴν μίμησιν, 'by way of an imitation of you.' It is specially rare with χάριν, but cf. Soph. Phil. 1413.

1234. σὲ καὶ τὸν ἀσκόν. The accus. is best taken as governed by 'τῆνέλλα καλλίνικος' ᾄδοντες=εὐλογοῦντες. Aesch. Ag. 174 Ζῆνα δέ τις προφρόνως ἐπινίκια κλάζων, Eur. Med. 663 f. Μῆδεια χαίρει τοῦδε γὰρ προσίμον | κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους. Probably we should accept καλλίνικον from R, though unsupported by other MSS., the opening words of the song being drawn under the government of ᾄδοντες.



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